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LITERATURE

LITERATURE AND OUR ALLIES.

WE published last week an article to which we would direct the earnest attention of all who read *The Athenæum*, wherever and whoever they be. It is from the pen of M. Jean Finot, proprietor and editor of *La Revue*, and author of the book 'Civilisés contre Allemands,' which we reviewed on the first page of our issue for July 24th this year.

M. Finot has been for many years one of the warmest advocates of the Franco-British Entente, and has shown repeatedly the ties, ancient, various, and powerful, that bind the two countries to one another.

But the war has shown him that this Entente cannot be called complete without the inclusion of a third country, Italy, whose traditions and character lead her inevitably towards the ideals envisaged by the other two, and away from the unnatural alliance forced upon her by interested diplomacy. M. Finot, working in conjunction with her best friends towards the accomplishment of her better destiny, has witnessed her entry into the Entente, the Sainte Triplice, which is to mean the material and spiritual hegemony of a free and civilized Europe.

But this hegemony, inevitable though it is by reason of the sentiments, ideals, and, may we say? aversions of all three nations, has a yet more solid foundation on its intellectual side. The work of the great thinkers of France, Italy, and England may have been independent through the centuries, but their achievements converged infallibly to the one ordained

end, that united structure which shall be stronger than conquest, and more lasting than empire.

Let us say here that by "united" we do not mean "unified." The individuality of nations, as of persons, is as important as life itself; it is even worth the sacrifice of life. We mean, rather, that the nations should be united in mutual understanding, in recognition of the part played by each in human progress, material, spiritual, and intellectual; nor should that part, in the case of any nation, be curtailed or over-developed by the example of any other nation, except in so far as it may have tendencies towards definite harm.

In his article M. Finot dwells on this intellectual side, and points out the absolute necessity of its conscious and systematic interworking for the fulfilment in all its aspects of that Triple Entente born nearly two thousand years ago of the great influences that dominated—that were—the civilized world of the ancients. France, Italy, and England must be united, not only in arms, in sentiment, in ideals, but also in thought and its expression.

Now the chief feature of this intellectual aspect is literature. All students of literary history know how great a part literature has played in the history of the three nations, and more than this, in drawing them together. It is now the moment, M. Finot points out, for recognizing, developing, and organizing the literary relationship of all three; we must cultivate all that is best, and eliminate all that makes for evil, and so create a "beneficial and decisive influence on the evolution of the activity of nations towards beauty and truth."

M. Finot then names *The Athenæum* as one of the organs for this great literary "rapprochement." We hope to play our part in the movement, and, heavy as the responsibilities are, we should be false to our traditions if we did otherwise.

We know, of course, that there are many who see only the commercial side of literature, and who seize such an opportunity as this war affords to sneer at "mere writers and thinkers"; and we know there are many more, free from that sordid instinct, but perhaps even more straitly bound by the conviction that they can do or say all things as well as, and better than, any one else. That frame of mind is peculiarly English. There is yet another class of men devoted solely to their own ambitions, and determined to ignore or suppress all but their own voices.

These influences have been apparent for a long time in England; they are characteristic of the age; but, for all their strength, they cannot wholly discourage the single-minded worker, of whatever class, who sees the truth and is determined to proclaim it, who will not deny his belief that that truth is strong and shall prevail. We know that this neglect of recognition is of the surface, we may even say fortuitous. If we had really

come to the conclusion that it was otherwise, that those ideals for which *The Athenæum* stands were no longer valuable or necessary, we should have abandoned long ago our efforts to maintain this journal.

There are reasons enough for the present state of literature, even apart from the war. The enormous annual production of books—nearly 12,000 were published last year!—the increase not only in the quantity, but also in the energies, of periodicals, daily and weekly; and the immense development of the classes that read and the classes that write—all this has produced a glut in the literary market.

Again, conditions have changed in ordinary life. The motor-car, the weekend habit, travel, the increased cost of living, and the addition to necessities of new luxuries, have produced a certain restlessness of feverish struggle throughout town and country alike. Many, moreover, who could otherwise escape from the struggle are drawn into it by the ever-growing claims of big social problems which no thinker can evade; their range of study has been extended and intensified, whether they will or no.

In a word, there is too much to read, and too little time in which to read it; the leisure that made for selection and discrimination has practically disappeared, and on the top of it all has come the war of the world!

In France, however, and in Italy, conditions are different. Literature there—so at least it appears to us—is the expression of the few rather than of the multitude; even newspapers are the organs of isolated men, not of a party or a crowd of which every member clamours for a hearing.

In one other respect, too—and this affects us personally—there is a wide difference. Criticism of a kind in England is as widespread as it is various, especially of literature. Every paper has its column or page of book reviews.

In France and in Italy comparatively few periodicals attempt regular criticism of books, and foreign authors pay regard to critics in England, where they find a good part of their public also.

Here, then, we have one explanation of the fact that so much recognition comes to *The Athenæum* from outside England, apart from the fact that it is the right of a journal that has paid careful and systematic attention to the literature of Europe as a whole since its very inception. We may cite the case—so long ago as 1833—of the articles on English literature by Allan Cunningham, published simultaneously in *The Athenæum* and the *Revue des Deux Mondes*, and destined to precede a series of articles on European literature in general.

The opportunity to-day is, however, far greater, far more insistent, than ever before. This war—unlike all other wars—has shaken Europe to its foundations, and has raised problems far-reaching for

the future of the nations. It has—here is at least one influence for good—shown the necessity for the deepest and widest understanding of one race by another. Ties forged in the swift fire of a common danger have united country to country as never before even in the dreams of the idealist; those ties will have to be strengthened for peace as well as for war, for progress as well as for deliverance from destruction, and the greatest force in all life for this is mutual understanding, not only between the allied armies, generals, diplomats, ministers, and all who are now united in action and in authority, but also between the races as a whole.

Here becomes apparent the mission of the thinker, the writer, the critic. Every written word, of poetry, romance, or history, becomes of import, and is subject to the tribunal of nations. Those who write, in whatever country, must write for one another, not for themselves alone. It follows that they must have a meeting-place, a common ground of introduction, discussion, and criticism, an organ where they can find and make mention of their own and other writers' work.

There we hope to be useful. *The Athenæum* is known in every country where literature and cultivation exist; it has among its friends critics of many languages and subjects; and its traditions and ideals are the warrant that the mission now before it will be undertaken faithfully.

But *The Athenæum* requires readers—not only the old readers who have been faithful to us these thirty years and more, but also new readers who have, even more than their predecessors, a part to play in the future of their own country and of Europe as a whole. It is to these that we appeal for encouragement, for support, for confirmation of this claim now made for us by one of the most distinguished writers in France. Their help—it is but little to them—is of great importance to us; it will enable us to increase our energies in every direction, to meet more and more demands upon our time and our space; in a word, to throw our whole force, and that of all those who work for us and with us, into the great effort that will be needed to bring about the New Renaissance of Letters.

We appeal, in the last instance, to all who may be disposed to neglect or underrate our powers and possibilities; let them recollect that the world is not wholly possessed and ruled by those whose voices are the loudest and reach the furthest; nor is the real truth always in those voices. It is often the more judicial voices that tell of the facts of life, and they have as clear and as great a right to a hearing as any.

In conclusion, we are, in conjunction with our friends at home and abroad, making and shaping our plans for the extension of our energies; and of these we shall give fuller details in due course.

The Cambridge History of English Literature. Edited by Sir A. W. Ward and A. R. Waller.—Vol. XII. *The Nineteenth Century*, I. (Cambridge University Press, 9s. net.)

THE chief difficulty of a literary critic (and, as time goes on, this admirable series is becoming more and more a criticism and ceasing to be a history) is to let himself go when he has an opportunity to praise adequately the great masters. No one in our time has been able to do this with the unbridled enthusiasm of Swinburne, and it is rarely that the collaborators in this 'History' who might have the will to do so are entrusted with the opportunity. We are moved to this reflection by the difference in the character of the appreciations of Scott and of Jane Austen by Dr. Henderson and Mr. Harold Child. If the praise given to the latter is merited—and, bearing in mind her strict limitations and unpromising material, we fully agree with it—should not a due sense of proportion have led the editors to require some definite statement of Scott's overwhelming greatness? He created the historical novel; he opened a way in which no man or woman has followed him with equal genius. His mastery of dramatic dialogue is only equalled by Dumas; he triumphed in the art of comedy; all the great novelists of the nineteenth century follow in his steps. We are well aware that this may have been in Dr. Henderson's mind, but he seems more eager to detect historical mistakes than anything else.

The purport of a History such as this is to give, not a supplementary criticism on Scott or another, but a critical estimate of Scott's achievement, methods, and influence, *sub specie æternitatis*. It is at least conceivable that, as time goes on, some student of our literature not familiar with the work of Scott may turn to these pages, as an acknowledged authority, to learn what was the scope and value of his books before reading them. Such a student will not be aware of the extent to which Dr. Henderson's well-founded criticism is a reaction against an indiscriminating and merely traditional laudation, or of the just appreciation which he takes for granted in his readers of to-day. What, again, is our hypothetical student, whose only knowledge of Shelley is that he is spoken of as a supreme lyric poet, to think when he comes across such prosaic lines as

They dare not devise good for man's estate,
And yet they know not that they do not dare,

quoted by Dr. Herford without a blush? The present reviewer suggests that much of Shelley's work consists of half-digested revolutionary commonplaces written in a form which is neither prose nor good poetry, and of no interest to any one who is not less educated by life than Shelley was when he wrote it. Such an admission would not detract in the least from the priceless quality of Shelley at his best, and would have rounded off a study which has much to recommend it. Biography here, as elsewhere, is reduced to a minimum, but surely it is to the point.

Byron is better treated. Dr. Moorman's chapter on him is noteworthy for its balance and planning; he is almost alone among the contributors to this volume in paying any attention to metric methods—here, it is true, of a special importance which might have been more impressed on his readers. While few critics in England since Matthew Arnold have proclaimed Byron a great poet, he has always been and is still so considered by foreigners; and it is unquestionable that his influence was supreme in the revival of French poetry by the "romantiques" in the first third of the nineteenth century. The explanation lies in the distinction between the matter and the form of poetry. Byron's poetry was "poetry in solution," while his verse rarely satisfies a trained ear. It is precisely in the Spenserian stanza of 'Childe Harold' that he is at his worst, as was shown by Watts-Dunton in his fine study of the poet.

Prof. Saintsbury's contributions to this volume deal with the lesser poets of 1790–1837, and with the Landors, Leigh Hunt, and De Quincey. As usual, they are the raciest in the book, and one is well content to follow the slot of his thought through the tortuous intricacies of his sentence, secure of a worthy recompense. The literary standing of Landor is, we suppose, one of the most debatable questions still open; so many plums have been picked out of his cake and handed round as specimens, that one is shocked to find the solid dough in the remainder. The Professor ranks him higher—"a Prospero with a most imperfect and intermittent command over his Ariel." Mr. Child, besides the chapter on Jane Austen, writes on several lesser novelists. If he had had the advantage of seeing the bibliography attached to his chapter, he would no doubt have given us a wider and more useful survey. Lamb, Hazlitt, and Keats are discussed adequately by Messrs. A. H. Thompson, Prof. W. D. Howe, and Dr. Herford.

The scale on which the 'History' is planned happily allows space for the treatment of a number of subjects usually dealt with as by-issues, if referred to at all, in works on our literature. Such are, in this volume, the Oxford Movement and the Growth of Liberal Theology. Before we consider them, however, three general chapters demand notice. Mr. A. R. D. Elliot, sometime editor of *The Edinburgh Review*, writes on the reviews and magazines of the early part of last century, confining his attention mainly to *The Edinburgh Quarterly*, and *Blackwood*, with a few notes on *The London Magazine*, *Fraser*, and *The New Monthly Magazine*. The bibliography is more complete, though we are sorry to note that some of the periodicals marked "in progress" have ceased to appear for some years. It is to be regretted that no similar article was planned for the magazines of the eighteenth century: the materials were to hand in a bibliography by Mr. G. F. Barwick in vol. x. of the *Bibliographical Society's Proceedings*. There is, to our mind, a

certain want of balance in Mr. Elliot's article from a literary point of view, due to a natural over-estimate of the relative importance of the two great quarterlies.

Sir A. W. Ward writes on ancient and early ecclesiastical historians. It is a subject in which his style and bent of mind show to the best advantage, though no one would suspect from his pages that the beginnings of classical history have been pushed back a couple of thousand years since the works of which he treats were written.

Sir John Sandys has undertaken scholars, antiquaries, and bibliographers. He is most at home and successful in his account of classical scholarship, though here some may be dissatisfied; in the other parts of the chapter he would have done far better to put his lists of names and dates in an appendix, and restrict himself to a general survey of tendencies and results. It is characteristic of the Public Orator that in his long catalogues he does not mention the Englishman—a Cambridge graduate, too—who did more for our literature than any other man then alive—Dr. Furnivall. We confess to some difficulty in seeing on what principle, and with what limits of time or subject, the bibliography to the chapter was drawn up.

Of all the intellectual developments of the first half of the nineteenth century, the religious movements—Tractarian and Broad Church—were the most important and far-reaching in their effects on the national life and literature, direct or indirect. We would not diminish Archdeacon Hutton's or the Rev. F. E. Hutchinson's chapters by a line; but we should have been glad if some layman had added a few appropriate words. Many will recall Borrow's attack on Scott as the real source of the Roman Catholic revival in this country. Archdeacon Hutton more reasonably credits Scott with preparing men's minds for Tractarianism. But he might usefully have gone further and shown how this movement reacted on literature and art; how it prepared and kept up a public for Ruskin, for the Pre-Raphaelites, and for the group round Morris and Burne-Jones; how it stimulated, amidst a mass of useless stuff, a serious movement of research and sound learning in mediæval study. Mr. Hutchinson has had an easier task, but, we suspect, has felt himself bound also by the necessity of leaving the purely literary results of his movement to be dealt with by later writers. There are to be two more volumes concerning the nineteenth century.

A few important misprints have escaped the corrector's eye, e.g., p. 119, l. 30, where the sentence is wrongly punctuated and contains a false concord, and p. 295, l. 12, where for "symbolised" we should expect "sympathised." The bibliographies extend to over 150 pp., and are most useful. We can heartily congratulate the editors on the production of so good a piece of work in spite of the enormous difficulties that surround any printing establishment in these days.

Indian Thought, Past and Present. By R. W. Frazer. (T. Fisher Unwin, 10s. 6d. net.)

In this volume the learned author of the 'Literary History of India' writes for those who feel

"an increasing desire to know more than in the past of the underlying thought of India, and of how she has striven in the past to solve the problem of the Universe and of the relation of man thereto."

We find accordingly a systematic survey of the Vedas, the Brāhmanas, the Upanishads, the Vedānta, the Sāṅkhya, Vaiśhika and Nyāya, Yoga, Buddhism, and Hinduism, the past and present position of women, and present Indian thought. In general, Mr. Frazer aims at exposition rather than criticism, and does not "desire to judge between the merits of conflicting modes of Thought or Belief." This impartiality is carried so far that we cannot detect the author's own opinions; we do not, for example, know whether or not he shares the view quoted from Sir Valentine Chirol that the modern Hindu reaction against the forces of Western civilization is "disheartening and alarming." More likely he would agree that this reaction holds high promise for the future of humanity; for Western civilization, based as it is upon free competition, has for the time being reached a deadlock; even Sir Valentine Chirol may not be so sure now as he was once that it is the best thing Europe has to offer India. Were it the case that India alone amongst civilized countries had remained completely enslaved by the very modes of thought of which the sinister fruit is now seen, the outlook would be really "disheartening and alarming." It is not only in India, moreover, but far more in Europe, that a strong reaction is felt against the forces of Western civilization—forces now revealed visible destruction. Both in the East and West the reaction cuts deep, and it demands a fundamental reconsideration of the meaning of life, and a consequent "transvaluation of all values." In one form or another is expressed the conception of co-operation rather than competition—a moral order (*dharma*) rather than *laissez-faire*—as constituting the true basis of society. It cannot be surprising, and need not be regretted, that both in Europe and Asia the reaction should involve a considerable rehabilitation of the past—for in both that past held up as its ideal the conception of society as founded on a moral order. Indian reactionaries, then, are not to be regarded as the enemies of civilization, but as the Eastern confrères of the constructive Western thinkers of the present day, for whom the Western civilization of the nineteenth century has become an object-lesson rather than a model to be held up for the imitation of the world. By the side of these reactionaries the "moderate" Indian thinkers whose ideal of political and social reform does not go beyond assimilation to the present European achievement have little weight.

Lord Morley says that we are watching in India "a great and stupendous process, the reconstruction of a decomposed society"; and Mr. Seeley, also quoted by Mr. Frazer, adds that the "most characteristic work of our Empire is the introduction in the midst of Brahmanism of European views of the Universe." Indian reactionaries, however, hardly visualize the reconstruction of Indian society so soon—it is too evidently still in the active process of disintegration. On the one hand, many thinkers are still engaged, and rightly engaged, in active destruction, the casting off of millstones; and on the other, the disintegrating influence of Western civilization is very far from exhausted. In Europe, however, where disintegration is almost complete, the reconstructive forces are more evident, and would appear to be, at least subconsciously, in touch with older Brahmanical thought. So, perhaps, the reverse of Lord Morley's and Mr. Seeley's view is nearer the truth: it is in Europe that we are watching the first stages in the reconstruction of a decomposed society, and the most characteristic work of empire may have been to facilitate Asiatic co-operation in a task that is not merely European, but also of worldwide significance.

Turning now to the systematic exposition of Hindu thought, we find Mr. Frazer setting forth at length "the whole question which has divided Indian thought into two schools, one holding to realism, the other to idealism." According to the former view, the universe is a real evolution or permutation of the Brahman. According to the idealistic school, the Brahman is wholly abstract, and the universe is an illusion. The latter view is hardly distinguishable from Buddhist negativism. The former would now be called a totalistic monism, and is best expressed in the old Brahmanical logion, the "Aum," which defines the Brahman as the Self, the Not-Self, and the Connecting Bond. The Bond is that which Blake refers to when he says: "Eternity is in love with the productions of time." This view is the true philosophic basis of all that lyrical synthetic mysticism which Europe is beginning to know as the characteristic expression of the Indian joy of life. Here the illusion is confined to the degree of our misperception. Our perception of the universe affords us partial knowledge rather than absolutely false knowledge; and that partial knowledge may at any moment be completed, when the doors of perception are cleansed and all things appear infinite.

The stricter or more limited monism of Sankarāchārya (and Buddha) regards the Absolute or Void alone, and denies all ultimate reality to the world of Becoming, and therewith to any Personal God. A majority of Indian philosophers adhere to this school. The conflict between the two schools of thought, however, still proceeds; and Mr. Frazer quotes the striking statement of a southern theist: "I would rather see all India become Christian than that it should fall a prey to the Vedānta of Sankara."

It would seem to the present writer, however, that the definition of the Absolute as "Not thus, not thus" (*neti, neti*), means "not merely thus nor merely thus," i.e., not fully defined by any attribute; and so the Absolute may be, as totalistic monists would assert, both in No Wise and in All Wise—Timeless Rest and Eternal Energy. Absolute truth is, then, the reconciliation of all contradictories. We cannot say that the contradictories or extremes have no existence at all, like the horns of a hare: their relative existence is undeniable; and the world of extremes also shares an absolute being by virtue of its comprehension in the Void—precisely as infinite plus and minus series may be said to co-exist in the zero. It is in this last sense that the Absolute is sometimes called the "Womb."

Many have recoiled from the conception of the Nothing, on account of its seeming finality, and would rather see the *summum bonum* in perpetual progress, a development of ever more and more nearly all-embracing consciousness. But the ultimate result of such a progress of expansion of consciousness or sympathy must also be the holding in solution of all extremes, and, as before, we reach a point where there is nothing more to be attained. The difference is merely in terminology. Indians would say that all roads lead to Brahman.

Ignorance, then, does not consist in loving the productions of time—for these are a portion of the Absolute discerned by the five senses—but in seeing any part alone as self-existent, and above all in the conception of our own ego as existent over against the egos of others. Here lies the whole basis of morality—thy neighbour as thyself, because thy neighbour is thyself. The significance of Asiatic philosophy at this moment lies in the fact that it reaffirms this truth at a time when the world is beginning to realize that it has failed to attain the fruit of life in a society based upon division.

Here also are reconciled the apparently conflicting demands of self-realization and self-sacrifice. The Superman and the Bodhisattva represent one and the same idea; the Bestowing Virtue of the one is the Supernatural Generosity of the other. From this point of view we may regard Nietzsche as the strongest evidence of the spiritual renaissance of Europe, and a true successor in the line of European mysticism.

If we seem to have departed from the actual subject of Mr. Frazer's work—an admirable and careful exposition of Indian thought—it is because we have wished to suggest what may be its immediate application to the problems of the West, a question which the author scarcely raises.

The book is illustrated by a number of plates representing works of Indian religious art. These are of very varied merit, and those of Indra, Brahmā, and Varuna were certainly not worth including. It is unfortunate, too, that all the

Buddhist sculptures should be chosen from the school of Gandhāra, a phase of provincial Græco-Roman art which illustrates without expressing Buddhist thought; some of these would have been better replaced by examples of the great Buddhist sculptures of Ceylon and of the paintings of Ajantā. The figures of the Saiva saints, Sundarar and Mānikka Vācagar, however, are most impressive; and the beautiful picture of Krishna amongst the Cowherds adequately illustrates the spirit of the Vaishnava lyrics and the delicate technique and high accomplishment of Rajput painting.

One of the interesting problems that Mr. Frazer refers to is the foundation of a Hindu University at Benares, lately the subject of much controversy. Few will doubt the advantage of providing for the adequate exposition of Hindu culture under academic conditions; for almost all writers, and in very diverse schools, are agreed that the secularization of Indian education has had disastrous results. It is only to be feared that the new University will differ from others merely in name, perhaps with the addition of a merely scholastic statement of Hinduism. It will serve to show, however, how far the superficial materialism of the last century still maintains a hold on Indian leaders, if we quote the objection raised by Mr. Justice Sankaran Nair, in opposition to the Hindu University, that "the progress of India is dependent upon the emancipation of its thought from spiritual bondage." Against this view Mr. Frazer quotes the better-informed opinion of Sir George Clarke, who says of the modern Hindu student that

"the restraints of ancient philosophies, which have unconsciously helped to shape the lives of millions in India who had only the dimmest knowledge of them, have disappeared from his mental horizon. There is nothing, to take their place. Ancient customs, some of them salutary and ennobling, have come to be regarded as obsolete. No other customs of the better sort have come to take their place."

This is fully supported by the present writer's own experience. If, as we have suggested, Hindu thought has a considerable part to play in modern life, we must regard the modern Indian student as heavily handicapped by the ignorance of Hinduism which, at the present time, is almost inseparable from what is known in India as "English education."

Aristotelica. By Herbert Richards. (Grant Richards, 5s. net.)

MR. RICHARDS is well known as a copious emender of Greek texts, and follower of the school of Cobet and Herwerden. His corrections are most frequently concerned with small points of grammar, of the order of words, and the like, but he also often succeeds in improving the sense, or in introducing sense where it was conspicuously wanting. He has done good service, too, by laying down principles of Greek usage; for example, on p. 17 we

find a very useful observation on the force of οὐ κείνω; by quotation of many other passages Mr. Richards satisfactorily shows that it means "does not explicitly permit," and so decidedly alleviates a strange statement in the 'Ethics.' On p. 55 the proposal to read οὐκ εὐκόλαστον for οὐ κολακικόν clears up an absurd sentence in 'Eudemos.' But, talking of 'Eudemos,' we regret to see that Mr. Richards indulges himself in some quite uncalled-for depreciation of Prof. Jackson's admirable work upon 'Eth. Eud.' viii., which is assuredly as valuable as any in his own volume. It may be true that some proposals in it are not certain, but does Mr. Richards imagine that all his own proposals are certain? What is more important than certainty in the exact words is the fact that Prof. Jackson has thrown a perfect flood of light upon the passage in question. Indeed, when we consider the condition and origin of the Aristotelian text we are tempted to think that the words do not matter—it is the sense that matters.

It is just when Mr. Richards touches on the sense that he is most interesting; this is so not only in such passages as the two referred to above, but especially in the reprint of the greater part of a review of Bywater's 'Poetics.' For example, what is the meaning of ἀμαρτία in the famous passage where Aristotle declares that the fall of the hero should be brought about by some ἀμαρτία of his own? We agree with Mr. Richards that Bywater took too narrow a view when he insisted that it means "only a mistake about some matter of fact or some error of judgment"; hence it follows that the mistake of Œdipus, for instance, was simply that he did not reflect that an aged man in a chariot might possibly be his own father. It is clear to us that there must be something wrong in a view which leads to such a conclusion. But why does not Mr. Richards proceed to explain what the ἀμαρτία really was? It rather appears that he thinks it was a "moral error," but what then was the moral error of Œdipus? To us it seems plain that what causes his downfall is nothing else than the obstinate persistence with which he hunts out the truth in spite of every warning from others that he had better leave things alone. This is not immoral, neither is it a mistake as to a matter of fact; but it is an ἀμαρτία because it is a mistaken course of action, and the sight of the hero himself persisting in this course is just what makes the 'Œdipus Rex' intensely tragic.

Several similar and perennially interesting questions might be suggested by what Mr. Richards says on the 'Poetics,' but indeed there is no end to the passages in this book which might be dwelt upon. Every Aristotelian will have it on his shelf for purposes of reference, though it is hardly a volume to read through. We wish that Mr. Richards had written more at length upon both grammatical and philosophical questions, and he could have easily saved space, if necessary, by omitting many notes of rather a trifling kind.

France at War. By Rudyard Kipling. (Macmillan & Co., 6d. net.)

France at Bay. By Charles Dawbarn. (Mills & Boon, 5s. net.)

MR. KIPLING is perhaps never happier than when he is describing a really efficient war machine. He revels in all its varied detail. Nor does he forget the side-issues of scenery and atmosphere. 'France at War' is a booklet of reprinted articles, but gives him full scope, though what he sees is "always the same work: you could walk from here to the sea or to Switzerland in that ditch, and you'd find the same work going on everywhere." That work, as one officer says to him, is not war, but rather the steady "eating-up of a people," carried out by each nation concerned in his own particular way. Mr. Kipling describes the French way as "a precision and a dreadful knowledge, coupled with an insensibility to shock, unlike anything one has imagined of mankind." It consists of an unceasing and progressive development of every method, human or mechanical, that can further the great end. The "75," for example, is not the work of any one man, but an "assembly of variations and arrangements." French fighters are perpetually trying and perfecting new ideas and weapons; the Boche, "above all things observant and imitative," presents his *riposte* to each new idea a day or two after he has mastered it; then the Frenchman changes the specification.

We are familiar with the old French tradition—superb dash in attack, but failure at times in defence, or, at least, in the endurance that forms so great a part of defence. That was natural in the old wars when a battle was a ding-dong mêlée, finished between sunrise and sunset. It is this new war that has changed the French character. Enforcing patience not for a day or a week, but for months on end, it has eliminated the need of that massed "élan" for which so few occasions come, and has developed unrelenting, unflinching resourcefulness. Though he is in France, Mr. Kipling cannot quite forget the East, and welcomes the one definite suggestion of it in a Moroccan regiment whose aim in life is to "go where cartridges are burnt," just as it was the conviction of the Sudan fighter on his death-bed that he would find his old battalion reconstituted in the next world. But Mr. Kipling never allows memories of the East or Africa, or any other land, to distract him from his main theme—the vision of a nation that has concentrated itself upon the steady and effective work of war.

Mr. Dawbarn in his 'France at Bay' has a more general point of view. He is not concerned with the trenches or the guns, but with France as a whole. One may say that he sees it as through a study window, giving his résumé of what passes before him and what he has set down in his notes. We have the general description of Paris during the first weeks of war, of the French army, its discipline, its great personalities, and its influence

on all who enter its ranks. There he notes its effect on the national character, for, after all, the army in France is the nation. Conscription, as he remarks, is "an immense deterrent from jingoism, from claptrap in Music-Halls, from absurd and undignified manifestations." A man to whom military life is an integral part of his existence will not wave little flags any more than a Roman Catholic priest will talk about vestments or festivals. Conscription also does away with prejudices of politics, social rank, and religion. But he might have explained that the essential point about conscription in France, the reason why it does these things, is that it obliterates caste. The present reviewer knows of one case where a viscount and landed proprietor finds himself a private under the orders of his own gardener. Men in France get under conscription, the work for which they happen to be fitted by nature or training.

Mr. Dawbarn includes an interesting chapter about the French Press, and writes with observation about politics. The whole book is worth reading, though it conveys the impression of having been written "with kid gloves."

LOUVAIN.

No event of the war has caused a greater shock to the world than the German indifference to the memories of humanism and culture at Louvain. For Louvain is the *dulce Lovanium* of Nicholas Clenard, prophet-pioneer of the "peaceful Crusade" of the sixteenth century; the city "where all things are full of love and charm" of Juan Luis Vives; of whose University Erasmus said:—

"Nowhere is there a university with young men of more courteous bearing and of less rowdyism (*minusque tumultuanes*) than to-day [c. 1514] at Louvain."

Nor can we forget that at Louvain, from the press of the humanist Thierry Martens, was published the 'Utopia' of More, now close upon four hundred years ago—the book which gave the clarion-call to modern social reform and to ideals of noble peace.

This was the city which a modern nation has chosen for the inauguration of a newly devised scheme of "frightfulness" upon its innocent citizens, many of whom, to quote the touching phrase of M. René Chambry, have become "miserable pilgrims of an endless night." The Dantean medieval description of the horrors of the Inferno "purged the emotions" by the contemplation of awful agonies, the inevitable outcome, as it seemed, of justice or retribution. But the Louvain massacre brings its ghastly sufferings into the life-course of many a simple-minded citizen as blameless as any to be found elsewhere in the world. As

Les Allemands à Louvain: Souvenirs d'un Témoin. Par Hervé de Gruben. (Paris, Plon-Nourrit et Cie., 2 fr.)

The Truth about Louvain. By René Chambry. (Hodder & Stoughton, 1s. net.)
Louvain, 891-1914. Par L. Noël. (Oxford, Clarendon Press, 3s. 6d. net.)

M. Hervé de Gruben says in 'Les Allemands à Louvain: Souvenirs d'un Témoin,' "Deutschland über Alles" is the popular expression of a philosophical theory. The theory, as expressed in practice, institutes a "divine right" in its army which leads it to

"destroy flourishing villages and whole cities if it imagines itself slighted anywhere. Its rigours are blind. They strike at once, and indifferently innocent and guilty."

The grounds for such statements, in detail, are to be found both in M. de Gruben's book and in M. Chambry's 'The Truth about Louvain.'

The documents which shall include all the facts of the crime against humanity, and against culture, committed at Louvain, cannot be fully produced till after the war. As M. Chambry says of one incident:—

"The witnesses have not quitted Louvain; that is why we shall not disclose their names nor their addresses, reserving the communication of these particulars later to send to the competent Commissions."

The value of the books just mentioned must be, therefore, that of *mémoires pour servir*. Yet they are individual testimonies of real importance. Monsignor Simon Deploige, President of the Institut Supérieur de Philosophie à l'Université de Louvain, compliments the former on "la sérénité de votre ton; ni une plainte larmoyante, ni une récrimination aigrie, ni même l'expression d'une inimitié." Similarly, M. le Pasteur Giran regards M. Chambry's booklet as showing "regard to scrupulous accuracy." Both books are "human documents," and their simple and direct dignity in the performance of their task, and their self-restraint in the midst of the records of anger-rousing injuries, are, of themselves, a fine tribute to the influence of Louvain culture.

The details of the tragedy thus described would be read with intense sympathy by all who grieve for human suffering. But the special *lèse-majesté* offered to culture and worthy traditions by this infamous sack and massacre will be still further understood by those who read the excellent little volume of M. Noël, 'Louvain, 891-1914.' Historical students will still have recourse to M. E. van Even's 'Louvain monumental' and 'Louvain dans le passé et dans le présent.' But M. Noël offers a pleasantly written account of the facts which it concerns us to know, so as to appreciate the place which the city and University of Louvain occupies in Belgium and in civilized Europe generally. He makes his book accessible to European readers everywhere by writing in French. It is a pleasant augury of what will probably become a commonplace in the future, for an English publishing firm to approach an English public with a book in French without a hint of the necessity of translation. It is a sign that a knowledge of the past of Louvain, such as M. Noël supplies, is likely to be recognized in England and abroad in any full estimate of Louvain and its claims on the present—and the future.

FICTION.

Beggars on Horseback. By F. Tennyson Jesse. (Heinemann, 6s.)

INVENTIVENESS, ruled by a mind at once poetic and ardent in what the world calls actuality, gives definite artistic value to this volume of short stories. Miss Jesse's opening tale 'A Shepherdess of Fauns'—a fantasy on a submerged personality which, rising occasionally to the surface, made a pagan nymph, rude and wonderful, of a rustic beauty with dyed hair—suggests, it is true, the influence of Mr. Algernon Blackwood; but Miss Jesse's resourceful individuality is unmistakably evident elsewhere. Take, for instance, 'The Ladder,' a tale of an eighteenth-century girl hanged for parricide through her inability to make a jury believe that in administering arsenic to her father she thought she was going to effect a beneficial change in his mind. This tale is, in reality, though not ostensibly, an attempt to "whitewash" the notorious Mary Blandy, who poisoned her father, Francis Blandy, in 1751. The whitewashing is a masterly piece of brushwork—weird, fantastic, yet not unreasonable.

Again the flash of horrible drollery in 'The Mask,' a Cornish tale of the bitter bit, and the clever ironies of the rustic marriage explained in 'Why Senath Married,' are productive of feelings flat-teringly responsive in the reader.

In 'The Greatest Gift' and 'A Garden Enclosed' Miss Jesse is both at her best and weakest. The former, a tale of suicide for honour's sake, offends by artificiality, yet it has impressive thought and gracious touches pleasing to a poetic taste. The latter contains a meritorious poem 'To the Forbidden Lover,' and as a whole may be remembered for its delicate spirituality, though it does not always hold one's attention.

The Primal Lure. By Vingie E. Roe. (Gay & Hancock, 6s.)

THE pathos of misunderstanding is used with remarkable ingenuity and power in Miss Vingie Roe's latest romance—a better one, we think, than her 'Maid of the Whispering Hills.' Its scenes are laid in a settlement of the Hudson's Bay Company; the hero is the Company's taciturn and austere factor; the French American heroine is a prodigy of beauty, strength, and valour. Circumstantial evidence envenoms the factor against her, with the result that a champion arises who first tries to kill him in a fight with fists and then to bluster him into abdication. Pestilence and predacious Indians supply the heroine with opportunities for exhibiting qualities rare among the honourable, let alone thieves; but the factor's faith in his unjust conviction of her guilt can only be dissipated by a veritable hammer-blow from cold fact. Towards the end of the story he suffers intensely in his soul by a stroke of fortune which compels him to accept inestimable services from the victim of his slander.

Admitting that the heroine is a super-woman and that he does not know a parallel in real life to her inexhaustible energy, the reader is, nevertheless, charmed by her manifestation of the eternal feminine, and uncomplainingly permits himself to be disturbed by a crowd of sensational incidents, among which an account of an Indian "doctress's" performance of the operation of transfusion of blood is of peculiar interest. Miss Roe's dialect tinged by French is effective.

Victor Victorious. By C. Starr Johns. (John Lane, 6s.)

THE author of 'Victor Victorious' would seem to have had in his mind one or more of those authors and philosophers who prescribed for kingship; this we judge partly from the detailed accounts of his hero's views on constitutional government, &c., and partly from the character of the hero, who is really a little too perfect for this world. Readers will, no doubt, form their own conjectures as to the situation of "Rudaria" and its neighbour Bornia, with such help as the map facing the first page affords; but they should find plenty of interest in the adventures since they are stirring and well chronicled, and include actual warfare.

They may also commend the opinions put into the mouth of His Majesty, such as, "I believe that the soundest laws are made by men who give their services to the State," and again, "Finance should not be a question to be tampered with by lower-class men," though they may differ as to the conclusion that a "government of sober-minded, level-headed men" is better than

"one led and directed by more brilliant and erratic brains, nothing being, to my mind, so injurious as the clever, plausible man who has the power of swaying an audience by words; for generally their speech is mere verbiage, used to conceal their real thoughts and confuse the minds of their hearers."

We ourselves entirely endorse the view given on p. 127 that "literature, which should be one of the great uplifting influences, is becoming every day more and more adapted to the commoner mind under the name of progress." Indeed, there is plenty of sound common sense throughout the book, and the author shows skill in duly adjusting this with the rest of his story.

A Château in Picardy. By Halliwell Sutcliffe. (Ward, Lock & Co., 6s.)

MR. SUTCLIFFE has deserted his Yorkshire moors with tales of storm and swift battle for the sun-bathed valleys of Picardy and a story which flows with a trickle as gentle as that of "La Belle Fleuve" which circles the château's grounds. It is a picture of feudal conditions almost extinct in England. Madame and the Curé chide and praise their adopted children, send them forth to battle, comfort those who mourn, and listen to the tales of those who return.

There is, besides, a little love, a hint of the sterner aspects of warfare and the heroism of a delicate nature. It is a charming story, but of so slight a texture

that it requires the peculiar quality of style which the French possess. Mr. Sutcliffe is at a disadvantage here; and his constant use of the French idiom in English is unsatisfactory.

The Lord High Admiral and Others. By L. Cope Cornford. (Williams & Norgate, 2s. net.)

MOST of these short sketches have to do with the sea; some concern present events, and nearly all have a hint of the mystical. The author knows the Navy intimately, but he writes as one whose knowledge is theoretical and gathered from outside. His pictures show the lives of the seamen in their darker aspects, and he indicates, with bitterness, political abuses which cause innumerable hardships, but he gives no hint of the childlike quality and the indomitable cheerfulness of the sailor. The tales are well written.

The Ends of the Earth. By Mary Gaunt. (Werner Laurie, 6s. net.)

IN her Preface Mrs. Gaunt gives us some indication of the many strange lands she has known in the course of an adventurous life. The short stories that follow show how she has observed and remembered incidents and episodes, tragic and humorous. 'The Doctor's Drive' and 'The Humbling of Sergeant Mahone' are amusing "sells," led up to through much excitement; while 'The Cost of the Boat' and 'Sweetbriar in the Desert' are grim records of the cruelty of man and nature in the earth's lonely places. Perhaps the best of all the tales are 'Roger Blake, Scallywag,' and 'The Woman who Did Not Care.' Few people know or can write about certain aspects of China so well as Mrs. Gaunt, who has herself been well within reach of the dangerous and notorious "White Wolf."

Russian Silhouettes. By Anton Tchekoff. Translated from the Russian by Marian Fell. (Duckworth & Co., 6s.)

'RUSSIAN SILHOUETTES' is the sixth selection of Chekhov's stories to be translated into English. Many of these tales, as is only to be expected, have already been picked out by other translators, but the greater number will be new to English readers. Miss Marian Fell has been more systematic than previous editors, and has preserved a certain homogeneity by grouping her selection into 'Stories of Childhood,' 'Stories of Youth,' and 'Light and Shadow.' A few of the last might almost have been headed 'Stories of Old Age,' for Chekhov's delicate studies of old men are well represented here. 'The Bishop' is an extremely fine example of this class. In a description of the last day of an aged ecclesiastic, Chekhov dwells lovingly on the gradual increase of his faith and his accompanying weariness of the petty details of his work. Here we have a marked instance of the author's independence of his own opinions. It would be, indeed, rash to attempt, on the basis of this or any other of his books, a reconstruction of Chekhov's personal views. The translation is adequate, but the flavour is too American for our liking.

OUR LIBRARY TABLE.

IN *French Novelists of To-day*, Second Series (John Lane, 5s. net), the authors whom Miss Winifred Stephens describes are not so well known as those of her first survey. They include Marcelle Tinayre, M. Romain Rolland, the brothers Tharaud, M. René Boylesve, M. Pierre Mille, and M. Jean Aicard. For Marcelle Tinayre Miss Stephens has all a translator's enthusiasm, although her English prudery will not allow her to endorse all the sentiments enunciated by the author. The section on M. Romain Rolland is in two parts, one devoted to the man and his minor work, the other to 'Jean Christophe,' the monstrous novel in ten volumes. To those who have not had the time or the patience to peruse the whole work, the précis supplied here will serve to give an idea of its contents. In fact, when Miss Stephens compiled her books, she had apparently two sections of the public in her eye as possible readers: first, those whose incomplete acquaintance with the French tongue does not permit them to read French novels in the original, yet who wish to talk about them as if they did; and, secondly, those who in these days of hurry cannot find time to keep abreast of the continual additions to fiction—even the masterpieces. Perhaps to those who are familiar with the majority of the works she describes it will be a pleasure to see how another mind looks at them. But, unfortunately, the author supplies no criticism; she is satisfied with a sketch of a writer's life and a description of the contents of his chief works.

It is a pity that the proof-reading has been carelessly done; the names of authors are frequently misspelt; and phrases such as "J'ai bati patiemment ce héros" (p. 134) are not uncommon. We doubt if it is true to say that M. Maurice Barrès is little known in England (p. 15).

Tiger Slayer by Order. By C. E. Gouldsbury. (Chapman & Hall, 7s. 6d. net.)—This description of sport in India and in Somaliland is compiled by Mr. Gouldsbury from information furnished by Mr. Digby Davies, formerly a Deputy-Inspector-General of the Indian Police, who had special opportunities for the pursuit of game. We may, therefore, conclude that while Mr. Davies is responsible for the facts related, Mr. Gouldsbury is accountable for the manner of relation. That being so, both may be congratulated; at any rate, there is less ambiguity as to their mutual shares than there was concerning the experiences related in 'Tigerland,' a book by the same author (*Athen.*, September 19th, 1913), of which a cheaper edition is now before us: *Tigerland, Reminiscences of Forty Years' Sport and Adventure in Bengal* (Chapman & Hall, 2s. 6d. net).

Mr. Davies's experiences in 'Tiger Slayer by Order' are related in thirty short chapters, the whole book having but 240 pages. The tales are of the sort we are used to:—the griff on his way to India, victimized on arrival, early efforts at sport, later successes, and so on, till age enforces retirement and the curtain is dropped. Rifles are discussed with a leaning to heavy weapons and large bullets for dangerous game; some sensible remarks on Decoy and sedition will be found in chap. xv.; whilst on p. 159 we are warned that the Germans have long had their eyes on the pearl fisheries of the Persian Gulf. Somaliland was visited in 1893, and Mr. Davies's experiences are told in chaps. xxi.-xxv. Since that date much of the country he saw has ceased to be under British influence. There are a few slips which may be corrected in a second edition, such as (p. 155 and elsewhere) St. Francis

"Zavier" for Xavier, and (p. 228) "grain" for "gram." In recording the largest bag of tigers for one day Mr. Gouldsbury omits to say how many were got and where. In the first part of the book specially dates and names appear blank, as if the author had the fear of the Censor at heart. The omission of dates, as has often been pointed out in *The Athenæum*, is a great mistake, as they afford means of comparison between the present and the past, and may help to a decision as to whether a trip is worth undertaking.

The Quintessence of Capitalism, a Study of the History and Psychology of the Modern Business Man, by Dr. Werner Sombart, has been translated and edited by Dr. M. Epstein (Fisher Unwin, 15s. net). The title chosen describes the contents of the book less successfully than the German original, 'Der Bourgeois.' The work is a study of the growth and development of the commercial class in Europe and America, from the Middle Ages to our own day. The field to be covered is enormous, and the author, therefore, must be allowed a certain discretion in the selection of his facts and subdivisions. Dr. Sombart has exercised this discretion in a somewhat surprising manner. We find that he restates the theories to which he had committed himself in his earlier works, and supports them with all the weight of laborious *ex parte* research, while, on the other hand, obvious criticisms of his fluent generalizations are left unnoticed. A striking example of this is furnished by his treatment of the Jews. According to him, modern capitalism is virtually a product of Jewish activity. This thesis is supported by the demonstration that Jews are and have been associated with all the characteristic forms of capitalist development. A host of instances are adduced, and the theory is regarded as proved. But the method of investigation is unsound. If, for example, Dr. Sombart had been seeking for traces of Scottish influence with the same thoroughness, he would have found a host of cases of it also; as a matter of fact, he has made the apparently accidental discovery that the prosperity of Posen, a town with a large Jewish population, was due, in the seventeenth and eighteenth centuries, almost entirely to Scottish emigrants. We are not concerned to prefer the claims of Scot *versus* Jew, but merely point out that a similar amount of research might lead to the formation of a rival theory. In the same way the author finds evidence to encourage his Anglophobia, but nothing favourable to the modern middle-class Englishman.

It would, however, be unfair to dismiss this work as merely one-sided and inadequate. Although Dr. Sombart is too much the special pleader to be a trustworthy historian, he has a *flair* for discovering sources of information in unexpected quarters. We fully expect that this work will receive more than passing attention from students of economic history when they resume their studies, but we shall be greatly surprised if they regard it with the reverence due to a classic.

Glyndwr Quincentenary, 1415-1915: a Select Bibliography of Owen Glyndwr. By D. Rhys Phillips.—Issued by the Welsh Bibliographical Society, and compiled by the Society's Secretary, this record contains over 350 entries, mostly historical, relating to Glyndwr. Only nine English novels, four Welsh, and one French are recorded, a small number for so romantic a character to figure in. He is, however, the hero of five dramas in Welsh and four in English (not including Shakespeare's 'Henry IV.'). The most interesting of the latter is a "dramatic biography" of Glyndwr entitled 'Goronva Caplan,' by

Dr. Rowland Williams, whose widow, in his 'Life and Letters,' states that in it

"may be traced many references to his [Dr. Williams's] own life and theological opinions; . . . in delineating the chieftain's character and the misrepresentations and wrongs from which he suffered, he drew a parable of his own story."

By the way, this book and the two entries that precede it are wrongly placed under the heading 'Dramatic Criticism,' instead of under 'Dramas.'

M. PAUL LOUIS HERVIER, who has already specialized in 'Kaiseriana' (*Athen.*, Aug. 14, p. 107), now turns his attention from the sire to the heir, and supplies some amusing anecdotes and reflections on *Le Kronprinz* (Paris, "Éditions de La Nouvelle Revue," 3fr. 50). Beginning at the beginning, he notes that one of the sponsors of Frederick William Victor Augustus Ernest was the King of Belgium; another the Tsar of Russia. Evidently their "promises and vows" have not carried the day against those of their colleagues, the old Emperor William, the Austrian Emperor, and the King of Saxony.

From the moment the boy could stand on his legs he showed his predilection for a militarist career; several anecdotes bear this out. His militarism was consistent also with his general behaviour at Bonn and in London (where, M. Hervier tells us, he was nearly knocked on the head during an incognito visit to "une taverne borgne, dans un quartier mal famé"), and with many other incidents of his career which make disagreeable reading. In Rome, however, except for a blunder that can hardly have pleased the venerable sculptor Gerhard, the inheritor of empire was blameless; he even showed a sense of economy, in the author's opinion, when he told the authorities at Trevi that they might turn off the water of the cascades as he had seen all he required! This reminds the reviewer that, when he saw the Triberg waterfall some twenty years ago, he was informed that the full power was reserved for special occasions only.

Naturally M. Hervier has much to say about his "hero" and the present war. Esch-sur-Alzette, the château of Champaubert, Menin—where, by one account, the Crown Prince was crowned King of Belgium!—the interview given to a correspondent of the *New York Sun*—all receive due attention, and M. Hervier concludes from this and his other data that the Crown Prince is not by any means an irresponsible being, but, rather, one who has so grossly misused his position as to have forfeited even "l'indulgence immense des siècles," and to deserve the contempt of generations to come.

M. Hervier's little book is well worth perusal, the more so as he carefully avoids "forcing the note" in any direction. It is, however, marred by several misprints.

IN *The Ballet of the Nations* (Chatto & Windus, 3s. 6d. net) Vernon Lee has imagined the world-war as a vast and intricate ballet organized by Death and Satan, and revived, when it begins to flag, by Pity and Indignation. It is a clever piece of imaginative description, and may appeal to those who admire the author as a stylist. Mr. Maxwell Armfield's illustrations are attractive in themselves, but would have been more so had he kept more closely to the text.

CHRISTMAS GIFT-BOOKS and JUVENILE LITERATURE.

Legend and Folk-Lore.

WE have received **Russian Folk-Tales** translated from the Russian, with Introduction and notes, by LEONARD A. MAGNUS (Kegan Paul, 7/6 net), and **The Byliny Book: Hero Tales of Russia**, told from the Russian by MARION CHILTON HARRISON, with Preface by JANE ELLEN HARRISON, and illustrations by MRS. HUGH STEWART (Cambridge, Hoffer, 1/6 net). Between 1850 and 1870 there was in Russia a great burst of energy, born of the Slavophil movement, expended in the collection of folk-tales at first hand. The most important result of this movement is Afanasiev's great collection of 'Stories of the Russian People.' Upon this work are based the volume edited by Mr. Magnus, and, although indirectly, 'The Byliny Book.' 'Russian Folk-Tales' is an admirable literal version of many of the best stories; it is, however, better fitted to be retold to English children than given to them for their own reading, as the tales contain much that would be merely puzzling. The selection provides examples of all the different varieties of Russian folk-tales; we have, therefore, in this book stories of national heroes, such as Ilya Murometz, the adventures of Christ and His saints, tales of the supernatural, animal fables, and specimens of the shrewd wisdom of the moujik. Even this list is not exhaustive. There is a curious little anecdote about Alexander of Macedon, in the course of which he conquers the "Gogs and Magogs"—the actual words used by the original teller in the province of Saratov. The book has no illustrations. In 'The Byliny Book' a few of the tales about Ilya Murometz have been retold with great skill for English children. The flavour of the original remains, but the climax has been worked up in accordance with the writer's personal taste. We wish that Marion C. Harrison had not changed the name of the greatest hero of Russian legend to "Ilya of Murom." Ilya Murometz is always present in the minds of the Russian people; even to-day, army aeroplanes are being named after him. Mrs. Stewart's illustrations might well pass for Russian, except those of the Robber Nightingale, whose description seems to have caused some confusion. The 1873 edition of Afanasiev contains a woodcut of the Robber which might have been consulted.

The War.

LIEUT.-COMMANDER DORLING, whose first book we noticed in our issue of November 14, 1914, has in **The Secret Submarine** (Blackie, 5/) written a story that will add to his popularity as a writer for boys. The plot is based on the war, with an original setting of its own. The scene is laid in St. Caterina, an island in the South Atlantic, of great value to Germany as a coaling station and base for her South Atlantic fleet. The hero and heroine of the story, Tony Ransome and his sister Ann, become fast friends with Commander Tobias Tickle. The Commander is the inventor of a secret submarine, and he has the satisfaction of using it with great effect against the German ships. In addition to the several naval actions there is a land battle for the possession of the island. The author gives a neat plan of one of the naval fights, and a sketch map of the island with its fortifications.

A Boy Scout with the Russians, by JOHN FINNEMORE (Chambers, 5/), describes the exciting adventures of Jim Carew, an English boy scout at the Eastern front in the present war. He and his young friend "Stanny," a Polish prince, after many difficulties and various wounds and injuries, succeed in effecting the escape of some ladies from Warsaw just before the arrival of the Germans. Both boys and girls are sure to enjoy this book.

A Motor-Scout in Flanders, by CAPT. CHARLES GILSON (Blackie, 2/6), is a thrilling war story. Germans figure largely throughout, and their methods of "frightfulness" and lack of honorable dealing are graphically described. Bob Cunningham, the hero, has many encounters with the enemy, but by his courage and coolness he wins through. Private Sharp, with his curious murdering of the French language, supplies an element of humour. Boys should welcome this attractive story.

Molly Angel's Adventures, by BESSIE MARCHANT (Blackie, 2/6), is a story of Belgium under German occupation. Mollie, a girl of 13, and two other little English friends, have been spending their summer holidays in Belgium, and are overtaken by the outbreak of the war. After much discomfort and disappointment, as well as some terrifying encounters with Germans, they are at last restored to their anxious parents in England.

Stubbs and I, by FRANK FORTUNE (Chambers, 5/), describes the adventurous, if not wholly probable, experiences of two boy scouts in the war, and is written in the first person with considerable humour.

For Girls.

A Girl and a Caravan, by BESSIE MARCHANT (Blackie, 3/6), concerns the fortunes of an English girl born in Russia, who loses her parents in infancy, and is adopted by a Russian countess. The latter, having come under the ban of the Russian secret police for her anarchist sympathies, takes refuge, along with the child, in the home of a Persian merchant, where they live in peace and happiness for many years. Irma, the heroine, shares the life of her adopted father, travelling with him on his trading expeditions, and becoming an expert in dealing with men, goods, and horses. As the story opens, the police get on the track of the missing countess, and the plot deals with the women's efforts to foil the officials and escape afresh. In the course of her wanderings Irma is the means of helping to frustrate an attempt on the life and property of a young Englishman and secures a husband. The book is well written, giving the impression of a sound grasp of Persian life, and it is entirely free from the sentimental tinge which creeps into many girls' books.

The story of a little girl left to take charge of her younger brothers and sisters and protect them from a cruel stepmother is charmingly told in KATHARINE TYNAN'S **Margery Dawe** (Blackie, 6/). The plot is an old one, but the author writes with great sympathy, and introduces several novel and exciting incidents. The book is well illustrated by FRANK E. WILES.

In **What Happened to Kitty**, by THEODORA WILSON WILSON (Blackie, 2/6), Kitty leaves her old home and lives with an apparently miserly uncle. She greatly dislikes being a burden to him. Girl readers will take a keen interest in the proceedings of Kitty and her friends, and will be glad at the turn in her fortunes. It is a pleasantly written book.

The Jolliest Term on Record, by ANGELA BRAZIL (Blackie, 3/6), is essentially a story for girls. When Katrine and Gwelthyn Marsden learn that their parents have to make a visit to Australia and that they themselves are to go to a boarding-school, their feelings are—to say the least—mixed. Katrine, who has already left school, is the more indignant at her return to bondage, but is pacified by the knowledge that she has to go in for art. The school is delightfully situated in a country which suggests old-time England. Indeed, the author is as clever in bringing a sense of the country into her pages as she is in drawing her schoolgirls.

Illustrated Books.

MR. T. N. FOULIS has of late years won the special regard of the book-lover by the elegant editions he produces at this season. His latest ventures are all attractive. **Little Flowers of St. Francis** (5/ net) reappears in the earliest English edition commended by Manning, and has been illustrated by F. CAYLEY ROBINSON. His pictures in the text please us better than the decorations on the front cover.

A Book of Sundials (3/6 net) is pretty, and well equipped in every respect except one. MR. ALFRED RAWLINGS provides eight illustrations in colour of sundials in charming surroundings; MR. WARRINGTON HOGG thirty-six picturesque drawings; and MR. LAUNCELOT CROSS an essay which will serve to interest the ordinary reader, though it strikes us as unnecessarily affected in language. The main part of the book is a collection of mottoes, and here we find a weakness. Many of the mottoes are in Latin, and might well have been traced to their sources. As it is, we find no indication that they are derived from well-known classics, and the renderings offered are vague, and sometimes really misleading.

For Corners of Grey Old Gardens (3/6 net) MARGARET WATERFIELD has provided alluring illustrations in colour, and the text is sufficiently varied to suit many tastes. It includes a pretty essay by E. V. B., a pioneer in garden literature before it became fashionable; Walter Scott on 'Landscape Gardening'; 'The Gardener's Philosophy,' by a neat anonymous pen of *The Saturday Review*; a bit of old John Gerarde; and some of Mr. Le Gallienne's rapturous prose.

General.

CYRIL HALL has in **Conquests of the Sea** (Blackie, 3/6) told his story well without being pedantic or difficult to understand. The battle between man and the waves has been long, and the end is not yet. Though the Norsemen boasted of their conquests of the sea, and we as a nation sing 'Britannia rules the Waves,' the author shows that man does not yet entirely rule the moaning, ever-living flood that engirds the earth. The book begins with a scientific account of what the sea is, and goes on to the beginning of ships and shipping, the birth of steam navigation, yachting, the submarine cable, and safety at sea.

In **Glorious Battles of English History** (Tuck, 3/6 net) MAJOR C. H. WYLLY tells again the stories of Crécy, Blenheim, Quebec, and Lucknow, which always stir the blood, and are particularly moving at the present time when the old traditions of British regiments are being so proudly maintained by the new army. The book is welcomed in a Foreword by SIR ARTHUR CONAN DOYLE. In his illustrations HARRY PAYNE gives a good idea of the changes in uniform and equipment from the Norman to the Victorian period.

BOOKS PUBLISHED THIS WEEK.

THEOLOGY.

Dean (Rev. J. T.), THE BOOK OF REVELATION, 2/ net. Edinburgh, T. & T. Clark
One of the "Handbooks for Bible Classes and Private Students," containing an Introduction which deals with historical and literary aspects of the book, and notes.

Downes (Robert P.), OUR FALLEN HEROES AND THEIR DESTINY, 1/ net. Horace Marshall
A little book on the immortality and destiny of man, in which the writer puts forward his belief that "the period of human opportunity and probation" is extended "beyond death to the day of final Judgment."

Mozley (J. K.), THE DOCTRINE OF THE ATONEMENT, 2/6 net. Duckworth

The writer's purpose has been to present the historical evidence "as regards both the foundations of the doctrine and the various expositions of the doctrine itself."

Re-Bartlett (Lucy), THE CIRCLE AND THE CROSS, 2/6 net. Longmans
Contains chapters on 'The Angel of Pain,' 'Are the Churches Christian?' 'Reality in Education,' 'Bernhardt and What He Teaches Us,' &c.

Stubbs (Charles W.), Bishop of Truro, 1906-12, SOME SERMONS, SPEECHES, AND PASTORAL LETTERS, 6/ net. Dent

A selection from Bishop Stubbs's sermons, speeches, and pastoral letters, edited by his domestic chaplain, Mr. Harry Freeman.

Thompson (Right Rev. J. Denton), PEACE, PERFECT PEACE, IN LIFE AND IN DEATH: a Message of Help and Comfort to Those in Trouble and Sorrow, 3/6 net. Robert Scott

A book of devotional meditations by the Bishop of Sodor and Man.

Vaughan (Very Rev. J. C.), FAMILY PRAYERS, 2/6 net. Elliot Stock

A new edition. These prayers were originally published in 1871.

LAW.

Ford (S.), NOTES ON PROPERTY LAW, WITH PRACTICAL HINTS ON HOUSE-HUNTING, AND INVESTMENTS IN REAL PROPERTY, 1/ net. Nash

A little manual on the law relating to tenancy and the purchase of a house.

POETRY.

American Garland (An), being a Collection of Ballads relating to America, 1563-1759, edited, with Introduction and Notes, by C. H. Firth, 3/6 net. Oxford, Blackwell

A collection of ballads illustrating the discovery and colonization of America.

Fife and Drum, by Touchstone of *The Daily Mail* and C. E. B. of *The Evening News*, 1/ net. Simpkin & Marshall

A collection of topical and humorous verses by Mr. Claude Burton.

Gurney (Dorothy Frances), A LITTLE BOOK OF QUIET, 2/6 net. Offices of *Country Life*

A book of verse, including 'The Holy Hill,' 'To the Divine Lover,' 'Lammas Day, or Peter's Chains,' and 'Children's War Hymn.'

Kendall (Capt.), DUM-DUM, ODD CREATURES: A SELECTION, 3/6 net. Constable

A collection of humorous verses on animals, illustrated by Mr. George Morrow.

Oxford Poetry, 1915, edited by G. D. H. C. and T. W. E., paper, 1/ net; boards, 2/6 net. Oxford, Blackwell

Some of these verses are reproduced from *Poetry and Drama*, *The Oxford Magazine*, *The Westminster Gazette*, and *The Iris*.

Palmer (Mrs. F. Purdy), DATES AND DAYS IN EUROPE, by an American resident in London (1914-15), 2/6 net. Kegan Paul

These verses are divided under the headings: 'Horizons Grey,' 'Noon in "The White Garden,"' 'The March of the Women,' and 'On the Pincian.'

Powell (Constance), WAR POEMS, 6d. Maunsell

Including 'Hats Off!' 'The Slackers,' and six other pieces.

BIBLIOGRAPHY.

Bolton Libraries Committee, SIXTY-SECOND ANNUAL REPORT, 1914-15.

Includes statistical tables, and lists of donations and additions.

PHILOSOPHY.

Hobhouse (L. T.), MIND IN EVOLUTION, 10/ net. Macmillan

A second edition. See notice in *The Athenæum*, March 1, 1902, p. 266.

HISTORY AND BIOGRAPHY.

Correspondence of Gray, Walpole, West, and Ashton, chronologically arranged and edited, with Introduction, Notes, and Index, by Paget Toynbee, 2 vols., 21/ net. Oxford, Clarendon Press

These volumes contain 248 letters, of which 111 are printed for the first time. They are illustrated with portraits and facsimiles.

Lee (Sir Sidney), A LIFE OF WILLIAM SHAKESPEARE, 8/6 net. Smith & Elder

A revised and enlarged edition. See notice in *The Athenæum*, Dec. 17, 1898, p. 874.

McCalmont (Rose E.), MEMOIRS OF THE BINGHAMS, edited by C. R. B. Barrett, 7/6 net. Spottiswoode

A record of an old family—the Earls of Lucan and the Barons Clanmorris—from the earliest known date of its existence to the present time. It is furnished with portraits and other illustrations.

Poole (Reginald L.), LECTURES ON THE HISTORY OF THE PAPAL CHANCERY DOWN TO THE TIME OF INNOCENT III., 9/ net. Cambridge University Press

A study of the forms of Papal documents and their modes of transmission.

Sanders (Mary F.), THE LIFE AND TIMES OF QUEEN ADELAIDE, 16/ net. Stanley Paul

A biography of William IV.'s consort.

Sherard (Robert Harborough), THE REAL OSCAR WILDE, 12/6 net. Werner Laurie

This is intended to be used as a supplement to and in illustration of the author's 'Life of Oscar Wilde.'

Terry (Charles Sanford), A SHORT HISTORY OF EUROPE, 1806-1914, 6/ net. Routledge

A continuation of the author's two previous histories, dealing with the mediæval and modern periods in Europe.

Thayer (William Roscoe), THE LIFE AND LETTERS OF JOHN HAY, 2 vols., 21/ net. Constable

A biography of the American statesman, based on a memorial, printed for private circulation, by Mrs. Hay, and official documents and personal correspondence.

Tipping (H. Avray), THE STORY OF THE ROYAL WELSH FUSILIERS, 7/6 net. Offices of *Country Life*

One of the "Country Life Military Histories."

Wilson (George Grafton), THE HAGUE ARBITRATION CASES, 15/ net. Ginn

The book contains "compromis and awards, with maps, in cases decided under the provisions of the Hague Conventions of 1899 and 1907 for the pacific settlement of international disputes, and texts of the Conventions."

GEOGRAPHY AND TRAVEL.

Holliday (Maud), HISTORICAL GEOGRAPHY OF ENGLAND, 2/ net. Oxford, Blackwell

This little book has been prepared "to meet the requirements of students taking Course II. Geography in the Board of Education Syllabus and Regulations for the Training of Teachers in Elementary Schools," and is intended to be used with Muir's 'Historical Atlas' or a similar work.

Steveni (William Barnes), PETROGRAD, PAST AND PRESENT, 12/6 net. Grant Richards

The author's reminiscences of visits to Petrograd and his observations on Russian life.

WAR PUBLICATIONS.

Dearmer (Mabel), LETTERS FROM A FIELD HOSPITAL, 2/6 net. Macmillan

Mr. Stephen Gwynn contributes a Memoir of Mrs. Dearmer.

Faith (The) and the War, edited by F. J. Foskess-Jackson, 5/ net. Macmillan

A collection of essays on "the religious difficulties aroused by the present condition of the world."

Gardiner (A. G.), THE WAR LORDS, 7/6 net. Dent

Enlarged and revised edition.

Great World War: a History, Part VII., edited by Frank A. Mumby, 2/6 net. Gresham Publishing Co.

Includes chapters on the battles of Przemysl, the conquest of German South-West Africa, and the events on the French front during February-May.

Guide to Courts-Martial Procedure, by the Major, 1/ net. Gale & Polden

A handbook for newly made officers who have not received a course of instruction in military law.

Hurd (Percy), THE FIGHTING TERRITORIALS, 1/ net. Offices of *Country Life*

A record of some of the achievements of London Territorials on the Western front.

Leeds (Herbert), EDITH CAVELL: HER LIFE STORY, a Norfolk Tribute, 1/ net. Jarrold

Contains a biographical sketch of Nurse Cavell, the diplomatic correspondence concerning her execution, and tributes from the Bishop of Norwich, the Lord Mayor and Sheriff of Norwich, and other Norfolk celebrities.

Lings (Capt. Harold C.), MUSKETRY LECTURES FOR OFFICERS AND NON-COMMISSIONED OFFICERS, 1/6 net. Gale & Polden

A second edition.

Sabatier (Paul), A FRENCHMAN'S THOUGHTS ON THE WAR, translated by Bernard Miall, 4/6 net. Fisher Unwin

Describes the writer's own impressions and the public feeling in France on the war.

Winnifrith (Douglas P.), THE CHURCH IN THE FIGHTING LINE: WITH GENERAL SMITH-DORRIEN AT THE FRONT, 2/6 net. Hodder & Stoughton

An account of the experiences of a chaplain with an Infantry Brigade. The Bishop of London writes a Foreword.

LITERARY CRITICISM.

Jordan (John Clark), ROBERT GREENE, 6/6 net. Milford, for Columbia University Press

A biographical and critical study of the Elizabethan dramatist.

Kent (Sydney), THE PEOPLE IN SHAKESPEARE'S SONNETS, 2/6 net. Long

The writer sets out to prove that Shakespeare addressed his sonnets to Lord Wriothesley, the young Earl of Southampton.

PHILOLOGY.

Moulton (James Hope) and Milligan (George), THE VOCABULARY OF THE GREEK TESTAMENT, Part II., 5/ net. Hodder & Stoughton

This volume covers the letters β to δ.

FOLK-LORE.

Hamel (Frank), HUMAN ANIMALS, 6/ net. Rider

A study of stories from folk-lore and legend on the power of human beings to transform themselves into animals.

ECONOMICS.

Bulkley (M. E.), THE ESTABLISHMENT OF LEGAL MINIMUM RATES IN THE BOXMAKING INDUSTRY UNDER THE TRADE BOARDS ACT OF 1909, 1/6 net. Bell

This is issued on the Ratan Tata Foundation (University of London). Mr. R. H. Tawney writes the Introduction.

Ingram (John Kells), A HISTORY OF POLITICAL ECONOMY, 7/6 net. Black

A new edition, enlarged by a supplementary chapter by Dr. William A. Scott and an Introduction by Prof. Richard T. Ely. See notice in *The Athenæum*, Sept. 1, 1898, p. 283.

EDUCATION.

Cambridge University Calendar for the Year 1915-16, 7/6 net. Cambridge University Press

The new features of this issue are an index of Complete Degrees *honoris causa*, a separate section on the war, and an annotated list of Presidents of the Union from 1815.

SCHOOL-BOOKS.

Black's History Pictures: THE MIDDLE AGES, selected and edited by G. H. Reed, 10d.

This set covers the period 1066 to 1485.

Gandy (Wallace), THE PANDAV PRINCES, 1/ net. Macmillan

An abridgment of the 'Mahabharata,' edited for use in Secondary Schools.

Smith (Alexander), A LABORATORY OUTLINE OF ELEMENTARY CHEMISTRY, 2/ net. Bell

A new edition, containing some additional exercises.

FICTION.

Bone (David W.), BROKEN STOWAGE, 6/ net. Duckworth

A collection of short sketches, reprinted from *The Manchester Guardian*, *Glasgow Herald*, and other periodicals.

Caravaners (The), by the Author of 'Elizabeth and her German Garden,' 7d. net. Macmillan

A cheap edition.

Chinoy (Ardeshr F. J. and Mrs. Dinbal A. F.), POOTLI, 6/ net. Werner Laurie

A story of life in Bombay.

Niven (Frederick), THE S.S. GLORY, 3/6 net. Heinemann

Describes the life of the men on a transatlantic cattle-steamer.

Pinkerton (Lulu), GOD JOINED THEM, 6/ net. Murray & Evenden

A novel of high life in which appear an impoverished earl, a beautiful girl, a lost heir, &c.

Pinkerton (Lulu), THE POWER OF GOLD, 6/
Murray & Evenden
Another society novel, the scenes of which are laid in Ireland and British Guiana.

Tales by Polish Authors, translated by Else C. M. Benecke, 3/6 net. Oxford, Blackwell
The volume contains 'Bartek the Conqueror,' by Henryk Sienkiewicz; 'Twilight' and 'Temptation,' by Stefan Zeromski; 'Szał—from Lubartów,' by Adam Szymanski; and 'In Autumn' and 'In Sacrifice to the Gods,' by Wacław Sieroszewski.

Weaver (Anne), THE LITTLE BLIND GOD, 6/
Melrose
A beautiful orphan girl, her titled lovers, a jealous rival, a secret staircase, and a duel go to make up the plot of this tale of the eighteenth century.

Wentworth-James (Gertie de S.), THE DEVIL'S PROFESSION, 1/ net. Long
A popular edition.

Wood (Michael), THE WILLOW WEAVERS, AND SEVEN OTHER TALES, 1/6 net. Dent
A collection of short stories with a mystic element reprinted from *The Theosophical Review*.

REVIEWS AND MAGAZINES.

Blackwood's Magazine, DECEMBER, 2/6
Features of this number are 'Tales of a Gaspipe Officer,' by 'Despatch Rider'; 'The Achievement of the Submarine,' by Mr. David Hannay; and 'A Lady's Experiences in the Singapore Mutiny.'

Classical Review, NOVEMBER, 1/ net. Murray
Includes 'A Note on the Word Accent in Greek Music,' by Mr. R. L. Turner; 'On an Archaic Thessalian Epigram,' by Mr. Marcus N. Tod; Catullus, 84 (further suggestions concerning the vulgarity of Arrius), by Mr. E. Harrison; 'Horace and the Scholia,' by Mr. A. J. Bell; and three notices of dead scholars, including Albert Thumb.

Contemporary Review, DECEMBER, 2/6
10, Adelphi Terrace, W.C.
Dr. E. J. Dillon writes on 'Greece and the Allies'; Mr. John Drinkwater on 'Rupert Brooke'; and Miss N. Adler on 'Women's Industry during and after the War.'

Cornhill Magazine, DECEMBER, 1/
Smith & Elder
See notice in 'Literary Gossip' last week.

Geological Survey of India, RECORDS, Vol. XLV. Part III., 1 rupee.
Calcutta, Geological Survey of India; London, Kegan Paul

This part contains 'Mineral Production of India during 1914,' by Mr. H. H. Hayden; 'Three New Indian Meteorites,' by Mr. J. Coggin Brown; 'Dentition of the Tragulid Genus (Dorcabune),' by Dr. Guy E. Pilgrim; and 'On Hematite Crystals of Corundiform Habit from Kajlidongri, Central India,' by Dr. L. Leigh Fermor.

Life-Boat, NOVEMBER, 3d.
Royal National Life-Boat Institution
'How "Life-boat Flag Days" are Arranged,' 'Services of the Life-boats,' and a summary of the meetings of the Committee of Management are features of this issue.

Modern Language Teaching, NOVEMBER, 6d.
Black
The contents include 'The Speech-Sounds of English: their Determination and Notation,' by Mr. A. D. Wilde; and 'L'Anglais et le Français: Langues Internationales,' by M. P. Micille.

Modern Review, NOVEMBER, 8 annas.
Calcutta, 210, Cornwallis Street
Some of the items are 'The Spiritual Conception of the Infinite,' by Mr. Ajitkumar Chakrabarty; 'Home Rule for India,' by the late Rev. John Page Hopps; and verses by Mr. Satyendranath Dutt.

Socialist Review, NOVEMBER, 6d. net.
Independent Labour Party
Features of this number are 'Walter Crane,' by Mr. Robert Steele; 'Towards a Federated World,' by Mr. F. W. Pethick Lawrence; and 'The War and Civil Liberty,' by Mr. J. Ramsay MacDonald.

World's Work, DECEMBER, 1/ net.
Some of the features are 'A Little Talk to Pro-Germans,' 'British Toys for British Boys,' and 'The William Blake of Agricultural Politics.'

JUVENILE.

Magnus (Leonard A.), RUSSIAN FOLK-TALES (translated from the Russian), with Introduction and Notes, 7/6 net. Kegan Paul
See p. 418.

Russian Garland (The), a Book of Fairy Tales for Children, translated from the Russian, 3/6 net. McBride & Nast
See p. 418.

GENERAL.

Castle (Agnes and Egerton), A LITTLE HOUSE IN WAR-TIME, 6/ Constable
A chronicle of "the little things that happened in a little country house" during the first year of the war.

Dilnot (George), SCOTLAND YARD, the Methods and Organization of the Metropolitan Police, 1/ net. Percival Marshall
An account of the making of the policeman and the detective, and a description of the work they do.

Huneker (James), IVORY, APES, AND PEACOCKS, 6/ net. Werner Laurie
Contains 'The Genius of Joseph Conrad,' 'A Musical Primitive: Modeste Moussorgsky,' 'The Cult of the Nunc: Lafcadio Hearn,' 'Three Disagreeable Girls,' and other essays.

Laver (Henry), THE COLCHESTER OYSTER FISHERY, 2/6 net. Colchester, Colne Fishery Board
An historical account of this ancient fishery and its methods of working, and a description of the quality of its products.

Lippincott's Universal Pronouncing Dictionary of Biography and Mythology, by JOSEPH THOMAS, 42/ net.
A revised edition.

Marionettes' Calendar, 1916, 1/6 net. Lane
This contains rhymes by Mr. Stephen Leacock, and drawings in red and black and white by Mr. A. H. Fish.

Sidgwick (Arthur), SCHOOL HOMILIES, First Series, 3/6 net. Sidgwick & Jackson
Contains fifty-two addresses which were delivered at Rugby while Mr. Sidgwick was assistant-master there (1864-79).

World (The) in Tears, 1/ net. Robert Hayes
The book contains "messages of hope, sympathy, and consolation" from well-known men and women, and a Preface by Miss Marie Corelli.

PAMPHLETS.

Weston (Dr. W. Moritz), AMERICA AND THE WAR, 3d. Croydon, Wm. Glazier
A lecture on the American attitude towards the various belligerents.

SCIENCE.

Angström (Anders), A STUDY OF THE RADIATION OF THE ATMOSPHERE.

Washington, Smithsonian Institution
This work is based upon observation of the nocturnal radiation made during expeditions to Algeria and California, and is issued by the Hodgkins Fund.

Bonhote (J. Lewis), VIGOUR AND HEREDITY, 10/6 net. West & Newman
A study of problems of zoology, founded on the author's experiments with domestic and wild animals.

Calkins (Gary N.), BIOLOGY, 7/6 net. Bell
This work is based on the course outlined in Sedgwick and Wilson's 'General Biology,' intended "to cover a course of about thirty class exercises and as many laboratory periods."

Lowry (T. M.), HISTORICAL INTRODUCTION TO CHEMISTRY, 8/6 net. Macmillan

An account of the development of the chief theories of chemistry, arranged under subjects. Biographical and Subject Indexes are added, and there are illustrations.

Punnett (Reginald Crundall), MIMICRY IN BUTTERFLIES, 15/ net.

Cambridge University Press
The book is illustrated with plates, and has Appendixes and an Index.

Russell (E. J.), A STUDENT'S BOOK ON SOILS AND MANURES, 3/6 net.

Cambridge University Press
In the "Cambridge Farm Institute Series."

Whittaker (E. T.) and Watson (G. N.), A COURSE OF MODERN ANALYSIS: an Introduction to the General Theory of Infinite Processes and of Analytic Functions, with an Account of the Principal Transcendental Functions, 18/ net.

Cambridge University Press
A revised edition. See notice in *The Athenæum*, Jan. 24, 1903, p. 117.

FINE ARTS.

Belote (Theodore T.), DESCRIPTIVE CATALOGUE OF THE WASHINGTON RELICS IN THE UNITED STATES NATIONAL MUSEUM.
Washington, Government Printing Office
Reprinted from the *Proceedings of the National Museum*.

Dickens (Charles), A CHRISTMAS CAROL, 6/ net. Heinemann
Contains coloured and black-and-white illustrations by Mr. Arthur Rackham.

Langdon (Stephen), SUMERIAN EPIC OF PARADISE, THE FLOOD, AND THE FALL OF MAN.

Philadelphia, University Museum
Mr. Langdon gives a transliteration and translation of a triangular fragment of a tablet in the Nippur collection of the Museum, which, he says, "probably represents more nearly than any production yet discovered the national epic of the religious and cultured Sumerian people."

Sullivan (Edmund J.), THE KAISER'S GARLAND, 6/ net. Heinemann
A volume of cartoons.

Tilney (Frederick Collin), THE APPEAL OF THE PICTURE: an Examination of the Principle of Picture-Making, 6/ net. Dent

This work is addressed to art students and students of pictorial photography. There are illustrations and diagrams.

Ungnad (Arthur), BABYLONIAN LETTERS OF THE HAMMURAPI PERIOD.

Philadelphia, University Museum
A collection of cuneiform texts, consisting of official and private letters belonging to the period 2225-1926 B.C.

MUSIC.

Bach (Joh. Seb.), PARTITAS, Book I., Piano, 1/4 net. Augener

Beethoven (L. van), FANTASIA, Op. 77, 1/6 net. Augener

Beethoven (L. van), SONATA IN F MINOR, Op. 2, No. 1, 1/ net. Stainer & Bell

Bliss (Arthur), QUARTET FOR TWO VIOLINS, VIOLA, AND VIOLONCELLO, 4/ net. Stainer & Bell

Bridge (Frank), NOVELLETEN FOR STRING QUARTET, Parts, 3/ net. Augener

Burrows (B.), THREE MELODIES FOR PIANOFORTE, 1/6 net. Augener

Clementi (M.), TWENTY-FIVE EASY PRELUDES, 1/6 Stainer & Bell

Dunhill (Thos. F.), COUNTRYSIDE DITTIES: Op. 43, 1. THE SHEPHERD; 2. THE LOST DOLL; 3. DAINTY LITTLE MAIDEN; 4. THE HAYMAKERS' ROUNDELAY, 3/ net; separately, 1/6 net each. Augener

Farjeon (H.), PIANO WORKS: GAVOTTE (1/ net); ALBUM LEAF (6d. net); ABOUT THE FAIRY WHO DANCES (6d. net). Augener

Fellowship Songbook, Part I., arranged by H. Walford Davies, paper, 10d. net; boards, 1/6 net. J. Curwen

Contains 'Songs of Fellowship and Freedom,' 'Folk Songs,' 'Songs of Home,' 'Love Songs,' 'Sense and Nonsense,' 'Plantation Songs,' and 'Other Songs.'

Janowski (Eugen), TWO PIECES FOR PIANO: Op. 16, TO AN EVENING PRIMROSE; Op. 17, THE BLUE GONDOLA, 1/6 net each. Augener

Jongen (Jos.), EN FORME DE VALSE, Piano seul, 2/ net. Augener

Marchesi (Mathilde de Castrone), THE ART OF SINGING: Elementary and Graduated Exercises for the Development of the Voice, Op. 1, edited by E. T. Evetts, 2/6 net. Augener

Marchesi (Salvatore C.), TWENTY ELEMENTARY AND PROGRESSIVE VOCALISES FOR MEDIUM VOICE (Italian and English), Op. 15, English Words by E. M. Lockwood, edited by E. T. Evetts, 2/6 net. Augener

Melartin (Erkki), O FATHER: Song with Pianoforte Accompaniment, English Version by Elisabeth M. Lockwood, 2/ net. Augener

Milner (A. F.), RUSTLING TREES: Caprice for Pianoforte, 1/6 net. Augener

Moszkowski (M.), STYLE AND EXECUTION: Six Brilliant Studies for Piano, 2/6 net. Augener

Moussorgsky (M.), HOPAK: Song with Pianoforte Accompaniment, adaptation française de R. Gaillard, English Translation by Elisabeth M. Lockwood, 1/6 net. Augener

Mozart (W. A.), SONATA IN F, No. 1, 1/ net.
Stainer & Bell

Original Organ Compositions : 1, PRÉLUDE ÉLÉ-
GIAQUE ET PENSÉE D'AUTOMNE, 1/ net. Augener

Rebikoff (W.), AUTUMN THOUGHTS: Sixteen Short
Pieces for the Piano, Books I. and II., 2/ net
each. Augener

Russian Violin Album, edited by A. von Ahn Carse,
2/ net. Augener

Sarto (Casa del), WORKS FOR PIANOFORTE: AIRY
FAIRY; AN IDYLL; SOLEIL COUCHANT; A
LULLABY TO A CLOSING DAY; FRIVOLOSITÉ; LA
SOIRÉE DANSANTE, 1/8 net each. Augener

Schubert (F.), IMPROMPTU, Op. 90, No. 2, 1/ net.
Stainer & Bell

Schumann (R.), ARABESQUE, Op. 18, 1/ net.
Stainer & Bell

Swinstead (Felix), FIVE MINIATURES FOR PIANO,
Op. 25, 2/ net. Augener

Tartini (G.), LE TRILLE DU DIABLE: Sonata in
G Minor for Violin and Piano, New Edition and
Cadenza by Hans Wessely, 1/ net. Augener

What the Children Sing: a Book of the Most
Popular Nursery Songs, Rhymes, and Games,
with the Traditional Tunes harmonized by
Alfred Moffat, 2/6 net. Augener

DRAMA.

Ervine (St. John G.), JOHN FERGUSON, 2/ net.
Maunsell

A play in four acts giving a picture of Irish
peasant life in the eighties.

Sexton (James), THE RIOT ACT, 1/ net. Constable
A reissue.

Tchekoff (Anton), PLAYS, Second Series, trans-
lated with an Introduction by Julius West, 6/
Duckworth

Contains 'On the High Road,' 'The Proposal,'
'The Wedding,' 'The Bear,' 'A Tragedian in
Spite of Himself,' 'The Anniversary,' 'The Three
Sisters,' and 'The Cherry Orchard.'

FOREIGN.

Lachapelle (Georges), NOS FINANCES PENDANT
LA GUERRE, 3 fr. 50. Paris, Colin

An economic study of the financial crisis in
France at the beginning of the war and of how
it was met by the Sociétés de Crédit, La Bourse, and
La Banque de France.

Lamartine, MÉTAMORPHOSES POÉTIQUES, 2 vols.,
10 fr. each. Paris, Hachette

In the series "Les Grands Écrivains de la
France," edited from the manuscripts and
original issues, with an Introduction and notes,
by M. Gustave Lanson.

Lesage (Charles), LES CABLES SOUS-MARINS
ALLEMANDS, 3 fr. 50. Paris, Plon-Nourrit

A study of one aspect of German activity
and Anglo-German rivalry, which was written
before the outbreak of war.

Nolhae (Pierre de), MARIE-ANTOINETTE DAUPHINE,
1/ net. Nelson

A cheap edition.

YOU.

If you no more should love me?—you?

It takes my breath, a thought so strange
As that aught earthly could your spirit woo
To change!

Remote from doubt, I dwell secure

In faith all minor faiths above,

So do I trust, so live, in your

Incomparable love!

I laugh for joy to think how much

A question would your nature wrong,

Whom Heaven created, with a noble touch,

So strong!

Nay; doubt, for me, new born were over.

You will remain unchanged and true—

Not, not that I am I, my lover,

But just that you are you!

FLORENCE EARLE COATES.

Literary Gossip.

THE VICE-CHANCELLOR OF OXFORD has
issued a memorandum concerning the
finance of the University during this and
next year. 1915 had a total deficit of
over 15,000*l.* This by the use of various
internal funds, and the help of volun-
tary contributions and grants, has not
only been met, but even converted into a
credit of over 2,000*l.* for next year.

A decree has also been passed which
suspends the usual University scholarships
and prizes, and adds the money thus
gained to the reduced finances of Oxford.

We congratulate the University on
the action it has taken. No one could
feel that the Ireland, if awarded, would
represent the work of the best scholar.
The best scholars are otherwise employed,
fighting for their country.

At Cambridge the Council take a more
hopeful view of the finances of 1915 than
had been expected, and contemplate a
larger balance for 1916 than Oxford has.
This is due to the facts that a large number
of degrees have been taken, that examiners
have given their services gratis or for
largely reduced fees, that the Syndics of
the Press have undertaken to contribute
1,500*l.*, and that a sum of over 1,000*l.*
is expected from the scholarship and prize
funds converted to the use of the Uni-
versity by the Emergency Statute.

It has been brought to the notice of the
Dickens Fellowship that many of our
wounded soldiers are in need of books as
well as magazines and newspapers, and
that the novels of Dickens are pre-emi-
nently suitable for this purpose. There
must be thousands of homes in which
duplicate or old copies of one or another
of Dickens's works may be found, and the
Council of the Fellowship feel that they
have but to appeal for a gift of these on
behalf of our disabled fighting men to
ensure an immediate and ready response.
All books sent to the Secretary of the
Fellowship at head-quarters (30, Charing
Cross, S.W.), or to the local secretaries
of the numerous branches all over the
country, will be at once distributed. A list
of the Branch Secretaries will be furnished
on application to the address just given.

This appeal is not intended to interfere
with the Postmaster's or any other scheme
for distributing literature to the soldiers,
but only to supplement them by specially
enlisting the co-operation of all lovers of
Dickens.

It is just twenty-one years since Steven-
son died. In the interval there has been
a reaction against his fame and person-
ality; the element of pose in him has
been emphasized, and that of brilliant
romance, perhaps, underrated. No writer
has, however, since Stevenson's death
inspired in readers a strong, personal
attachment of the same sort, although
paragraphs, photographs, and inter-
views have largely increased during the
present century. Our most admired author
seem to aim rather at being perfectly
businesslike than adorably romantic.

Two more books are announced in the
United States about Stevenson: 'The
Trail of Stevenson,' by Mr. Clayton
Hamilton, to be published by Messrs.
Doubleday, Page & Co. of New York; and
a 'Life of Robert Louis Stevenson for
Boys and Girls,' by Jacqueline Overton,
of which Messrs. Charles Scribner's Sons
of New York are the publishers.

THE editorship of the English section
of *The Modern Language Review* has now
been undertaken by Dr. G. C. Moore
Smith, Professor of English Language and
Literature in the University of Sheffield,
in succession to the late G. C. Macaulay.
With the October number the tenth volume
of the *Review* is completed, and this number
consists of a General Index to Vols. I.-X.

MR. J. E. LATTON PICKERING, Librarian
of the Inner Temple, has materials in hand
for a 'History of the Family of Latton,'
which will be issued by subscription.
The Lattons held much landed property
at one time in Berkshire and Surrey, and
intermarried with many influential
families.

THE sale of the Raglan Collection by
Messrs. Knight & Rutley on Tuesday last
included the following books:—Scott's
Novels complete, first editions (except
'Guy Ranning,' 'Rob Roy,' 'The
Antiquary,' and 'Tales of my Landlord,'
first series), half vellum, 10*l.*; Capt. H.
Warre, 'Sketches in North America and
the Oregon Territory,' 1820, 19*l.* 19*s.*;
Capt. J. S. Whitty, 'Views in the Vicinity
of the City of Kingston, Jamaica,' and
'Four Views of the Action between the
Shannon and the Chesapeake,' 1830,
16*l.* 5*s.* 6*d.*; and an Album of Coloured
Caricatures, Military Prints, &c., by Horace
and C. Vernet, C. Martinet, &c., in all
thirty-eight prints, 15*l.* 15*s.*

MR. B. H. BLACKWELL of Oxford is
publishing in the course of a few days an
English-Serbian Phrase-book with easy
Grammar, compiled by Mr. Louis Cahen
and Mr. Nevill Forbes, Reader in Russian
and the Slavonic Languages at Oxford.
This book is designed specially for use by
our men in the Balkans.

AMONG recent war books to come from
Fratelli Treves (Milan) is a selection of
'Poesie per i Soldati,' containing the best
patriotic pieces of the *Risorgimento* period,
as well as those of recent poets like Car-
ducci and D'Annunzio.

Harper's Magazine for December will
include 'A Song of Parting,' a poem by
Mr. Robert Underwood Johnson; 'Nassau
of the Bahamas,' by Mr. Le Gallienne;
'Emancipation,' a story by Mrs. Mary
E. Wilkins Freeman; and 'Old Friends
in New Places,' by Mr. John Burroughs

MR. M. P. CASTLE, President of the
National Philatelic War Fund, asks us
to invite readers who have old stamps,
collections of stamps, or old correspondence
still bearing stamps, to send them to
Mr. L. L. R. Hausburg, Heathside, Wey-
bridge, Surrey. All stamps received will
be sold at auction for the benefit of the
Societies of the British Red Cross and
St. John of Jerusalem.

SCIENCE

Radium, X Rays, and the Living Cell. By Hector A. Colwell and Sidney Russ. (Bell & Sons, 12s. 6d. net.)

WE are sometimes told that the consciousness of our own ignorance is the first step on the road to knowledge, and, if this be indeed the case, this very clear and able book should do much towards acquainting us with the medicinal qualities of radium and the X-rays. Mr. Colwell and Dr. Russ have here collected, so far as can be judged, all the experiments that have been made by physiologists and others since Dr. Röntgen's discovery as to the effect of radio-activity on the living organism, and they have added an Introduction or First Part, explaining in simple and untechnical language what radio-activity is. Although this is, perhaps rightly, not followed by any general summary or expression of the conclusions reached by the authors, the general purport is clear. We do not know the effect of radio-activity upon the organism in any but a very limited set of conditions, and even in those the result of the different experiments is so contradictory that it is difficult to deduce from them any underlying law.

Let us take two cases of considerable interest for the majority of the public. We have first the action of the rays upon the growth of bacteria. It seems certain, from the facts quoted by Mr. Colwell and Dr. Russ, that the Alpha and Beta rays, whether generated in a Röntgen bulb by heavy discharges, or spontaneously emitted by a radio-active body, will kill in a very short time pathogenic or disease-causing microbes such as *Staphylococcus pyogenes aureus*, *Bacillus coli communis*, *Bacillus anthrax*, and *Bacillus tuberculosis*. Here, then, appears to be a ready and handy means of combating such dreaded diseases as anthrax and phthisis. But there are other considerations. The strength of (e.g.) the radium emanation required to produce this death would be not less than five millicuries per c.m., which on the authors' authority would be "a very strong dose." Such a dose, if negligently applied, would almost certainly cause dermatitis of the kind which has only too frequently resulted in the death or mutilation of the experimenter, and therefore probably of the patient also. Hence the authors suggest that it is only in strictly localized conditions "that the bactericidal properties of the Alpha and Beta rays can be used clinically," or, in other words, that they can only be effectively employed by injecting a solution of the gaseous emanation of a radio-active substance into the part affected. This proceeding would be difficult in many cases owing to the fact that liquids capable of absorbing the radium emanation, and therefore of remaining for any length of time confined to the site of injection,

cannot be used for injection into most parts of the body. Liquid paraffin is, as the authors say, one of the few that could be thus used; but can we fancy a doctor ordering a solution of radium emanation in paraffin to be injected into the lungs of a tuberculous patient?

The other instance where the physiological effect of radio-activity seems to be ascertained is the growth of malignant cells. There is little doubt that, when exposed to the rays, those cells, whether still forming part of the living organism, or detached therefrom for the purpose of examination, have their growth arrested, and, if the exposure be pushed far enough, wither and die. Yet here also what we gain in walking we lose in turning round. The disintegration products of the cells destroyed must be absorbed by the body, and they cause grave disturbances and even death in the case of some of the animals experimented upon. Nor is it certain that the effect of the rays is continuous and, so to speak, imperative. The experiments of MM. Nogier and Reynaud go to show that the malignant growth seems to acquire in time the faculty of resistance to the rays, and that on their second and third application it no longer responds to the treatment with the same alacrity. Moreover, malignant growths are sometimes actually produced in a presumably healthy organism by the rays themselves. Fifty-four cases are quoted of "practising radiologists" who have been attacked by "X-ray carcinoma," and it seems therefore that in this case also the rays may kill as well as cure.

The result of all this seems to be that the means of cure, where a cure apparently follows the clinical use of the rays, may not be the rays themselves, but some other agents, such as the power of suggestion which goes for so much in nearly all medical cases. At any rate, the action of the rays is not so certain as it at first sight appears to be. This is borne out by the statement made in the First Part that, while the effect of radium emanation upon inorganic bodies is generally destructive or analytic, it is sometimes synthetic. Thus hydrochloric acid, when exposed to it, is generally resolved into hydrogen and chlorine, but Jorissen and Ringer have noted that these two elements under the Beta rays which the emanation emits will sometimes combine and form hydrochloric acid. Evidently, therefore, the physiological effect of the rays is, as yet, but imperfectly ascertained.

The present book, though commendably short, is full of matter and is well illustrated. The concise bibliography added at the foot of each chapter should make reference to the experiments summarized in it easy to the inquirer, and the whole work reflects much credit on its authors.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Nov. 25.—Sir Arthur Evans, President, in the chair.

Dr. R. R. Marett, Local Secretary for the Channel Islands, read a paper on 'The Moustierian Industry of La Cotte de St. Brelade, Jersey.' Excavation of the palæolithic site known as La Cotte de St. Brelade, in Jersey, took place from March 1st to April 28th, 1914, and from July 1st to September 4th, 1915. The work was under the direction of Dr. Marett, as chairman of a Committee of the British Association. Several students from Oxford and many local helpers assisted. The Association made grants of 50l. each year, and in 1915 the Government Grant Committee of the Royal Society added a contribution of 50l., some of which remains unspent. The explorations of the Société Jersiaise in 1910 and 1911 (see *Archæologia*, lxii. 449; lxiii. 203) had already uncovered some 300 square feet of the palæolithic floor. The recent operations had increased the extent cleared to about 1,200 square feet, while another 200 had been partially cleared. As the overlying mass of sterile cave-filling ranged from 25 to 40 feet in thickness, it was calculated that at least a ton of material had been removed for every square foot of floor brought to light. From the entrance 50 feet of penetration had been achieved without disclosing the end of the cave. Along the western side-wall where a hearth was discovered in 1910, the floor-deposit was not more than 4 feet thick, and towards the middle of the cave, which was 40 feet across, it thinned in places almost down to nothing. A second hearth, however, had now been found close to the eastern side-wall, and here the implementiferous bed was actually 14 feet in thickness. Near the bottom of this bed occurred a molar tooth of *Elephas antiquus*, while at the very top were several teeth of *Elephas primigenius*. Thus it would seem that the fauna of the cave, which was uniformly pleistocene, testified to a considerable change of climate for the worse during the human occupation of the site. The industry would seem to be Moustierian throughout. During the last two years 15,070 pieces of flint, and 842 hammer stones and other rough implements of granite or diabase, were collected. Of the flint pieces, 5,436 might rank as unutilized wasters and cores. Of the rest, 3,282 had been selected as well-shaped instruments of type-value, while another 473 represented broken tools of the same quality. The remaining 5,879 were utilized flakes of which the shape seemed to be more or less accidental. The selected implements might be classified as follows: "Points," 155; Blades, 703; Single-edge scrapers, 509; Square scrapers, 459; Hollow scrapers, 275; Dolphin type, 60; Drills, 20; Planes, 133; Discs, 173; Microliths (6 types), 795. A representative series had, with the approval of the Société Jersiaise, been presented to the British Museum. On September 3rd, 1915, the roof of the cave fell in, and work was perforce suspended for the year.

ROYAL NUMISMATIC.—Nov. 18.—Sir Arthur Evans, President, in the chair.—Sir John Fox Dillan and Messrs. C. W. Dyson Perrins and A. W. Poyser were elected Fellows.

Exhibitions: by the President, a didrachm of Terina, struck over one of Croton with eagle and spray; two didrachms of Caulonia from the same obverse and reverse die, the latter engraved on a die which seems to have been used for some other purpose; and a pegasus of the Amphilocheian Argos countermarked on helmet with an eight-rayed star, the monetary badge of Itanos (found at Alonides, Mylopotamo, Crete),—by Mr. G. F. Hill, a brass mould for a coin of the first century A.D., possibly of Messalina, with Greek inscription, found with Roman antiquities on the Post Office site,—by Mr. Henry Garside, a series of British gold, silver, and bronze coins showing various technical defects,—by the Rev. Edgar Rogers, a tetradrachm of Antiochus I.,—and by Mr. J. Mavrogordato, a stater of Ægina from broken obverse die before 550 B.C.; didrachm of Athens, B.C. 527-430, with moneychanger's cut on obverse; and a bronze coin of Syracuse, 344-317 B.C., struck from damaged obverse die.

Mr. S. W. Grose of the Fitzwilliam Museum read a 'Note on Greek Dies.' Until quite recently it had been assumed that the occurrence of more than one specimen of a coin from the same die was extremely rare. This has been disproved. However many specimens from the same die are known, we are justified in assuming that they form only a fraction of the total issue; one factor in estimating the life of an ancient die will be the difference in condition between the earliest and latest coins extant from it. For example, of thirteen known specimens of the 15-litre piece of Hiketas of Syracuse, with symbol bee, all are in brilliant condition; in contrast to this, only

five specimens are known from three other dies with different symbols. The reason to be given for the breaking of ancient dies will explain an inequality of this kind. If the old theory that dies were produced with great rapidity from a soft metal were correct, why should an artist so often be content with a fractured die? The issue of coins from different dies in the same year has seemed to Blümner evidence that the dies quickly wore out. May not the real explanation be that the only way to ensure a reasonable output of coins was to employ twenty or thirty different dies simultaneously? The dies must have been of some very hard material. As so many coins from the same die show little deterioration in condition, it is absurd to say that the die was made of a soft metal. The question whether it broke easily is entirely different, as it depends not on whether the metal was soft, but whether it was brittle. The latter is the cause of the fracture of dies, and explains why fewer coins survive from some dies than from others. The reference in Sophocles's 'Antigone,' l. 474 f., was to iron which had been passed through the fire, but not yet tempered, and therefore still brittle; in 'Ajax,' 646, to finely tempered steel. The reference in 'Agamemnon,' 617, is to an unexplained mystery, for the hardening of bronze was probably not known to the ancients.

In a second paper Mr. Grose described some rare varieties of coins of Magna Græcia in the McClean Collection in the Fitzwilliam Museum. Among these were a plated didrachm of Neapolis of fine style, considerably over maximum weight; a Terina didrachm struck over Neapolis; two bronze coins of Rhegium restruck on Brutii; a rare tetradrachm of Catana of unusual style; and a transitional tetradrachm of Syracuse with Ω in the ethnic.

MEETINGS NEXT WEEK.

- MON. Society of Arts, 4.30.—'Optical Glass,' Lecture II., Dr. W. Rosenblum. (Cantor Lecture.)
 — Society of Engineers, 7.30.
 TUES. Horticultural, 3.—'The Wisley Rock Garden,' Mr. A. Sansons.
 — University College, 6.15.—'The War and the Political Unity of the Empire,' Lecture IV., Prof. J. H. Morgan.
 WED. Society of Arts, 4.30.—'The Art of Finding your Way at Night without a Compass,' Lieut.-Col. W. A. Tilney.
 — Faraday, 8.—General Discussion on 'The Corrosion of Metals, Ferrous and Non-Ferrous.'
 THURS. Royal, 4.30.—'The Respiratory Process in Muscle, and the Nature of Muscular Motion,' Dr. W. M. Fletcher and Prof. F. G. Hopkins. (Croonian Lecture.)
 — British Academy, 5.30.—'The Text of the Old Testament,' Lecture I., Dr. E. Naville. (Schwaid Lecture.)
 — University College, 8.30.—'The Progress of the War,' Lecture IX., Prof. A. F. Pollard.
 — Mathematical, 5.30.—'On the Vibrations of a Special Type of Dissipative System,' Mr. H. Jefferys. 'Diffraction by a Wedge,' Mr. F. J. W. Whipple. 'Some Applications of the Two-Three Bifurcational Space Transformation,' Mr. T. L. Wren.
 — Society of Antiquaries, 8.30.
 FRI. Astronomical, 8.

FINE ARTS

The Village Church. By P. H. Ditchfield. (Methuen & Co., 5s. net.)

THERE is an odd slip at the outset of this book. The frontispiece claims to be "Bottesford Church, Lincolnshire," but in reality it represents the church of Bottesford (in neither case should it be spelt Bottisford), Leicestershire. We naturally thought at first that the point had been overlooked by the writer of the titles to the plates, but, on turning to p. 36, we find in the text: "The frontispiece of this book shows a view of the exterior of the beautiful and graceful church of Bottesford, near Grantham, Lincolnshire." The Lincolnshire Bottesford is the more interesting of the two churches in its architectural development.

Mr. Ditchfield has the pen of a ready writer, and is usually fairly well up in ecclesiastical lore, but in this volume he has slipped more than once. For instance, he writes about the monks of Newstead Abbey, whereas Newstead was a Priory of Austin Canons; and elsewhere he shows some confusion as to canons and monks. There is as much difference between them

as between Territorials and Regulars to-day, or between policemen and soldiers. The use of the hinged misericords under quire stalls should not be assigned solely to monks, who are represented as the only priests under obligation to say the Seven Hours. This duty was incumbent on all priests, though the night office was usually run into prime by seculars. This is proved by the scores of cases in our ordinary parish churches where the quire stalls and misericords still remain.

There are curious statements in the section wherein painted glass is discussed. Mr. Ditchfield says:—

"Chiddingfold seems to have been the only place in England where glass was made prior to 1563, and there only plain green glass, not the coloured glass, was manufactured. All the latter seems to have been imported, and Normandy and Lorraine and Bohemia were the early seats of the industry."

The fact is that the names of a large number of English artificers in glass are known in both the thirteenth and fourteenth centuries, whilst it is on record that large quantities of blue and red glass, as well as white, were bought at Chiddingfold in 1351 for the glazing of figured glass windows in the chapel of St. Stephen, Westminster; the stained glass was twice the price of the clear.

We cannot agree with the writer's views concerning the still vexed question of the low side window of a chancel. He rightly throws over the idea of a leper and confessional as well as that of a hagiocope, for, as he truly points out, the hang of the shutter with which these windows were furnished, prevented the possibility of the altar being seen through the opening, and continues:—

"I am inclined to think that they were intended for the use of anchorites or recluses, who sometimes took up their abode in the churches. They were not glazed, as they now are, but had iron bars on the outside and a wooden shutter on the inside of the church, and were probably the means of communication of these anchorites with the outside world."

This idea implies that the anchorite's cell, in which he was immured, would project many feet into the chancel just at its entrance; and as there are several cases of low side windows opposite to each other in both south and north walls, it would follow that the very approach to the chancel would be closed up.

Notwithstanding these blemishes, the author has contrived to bring together much that is sound with regard to village churches, written in a popular and attractive form; and if a good deal of it has appeared before, the source whence the information is derived is always candidly acknowledged. The book can certainly claim to be a *multum in parvo*, for it treats of the planning, the exterior towers and spires, belfry, the porch, doors and doorways, the interior, fonts and their covers, windows and stained glass, rood-screens, lecterns, mural paintings, pulpits, altar plate, monumental effigies, quire stalls, the sanctuary, the vestry, and the churchyard.

FROM the Egypt Exploration Fund, Græco-Roman Branch, comes Part XI of *The Oxyrhynchus Papyri*, edited with translations and notes by Bernard P. Grenfell and Arthur S. Hunt (11. 5s.). There is no need to waste any lines in commending the new instalment of a series of volumes which are an honour to English scholarship. They contain a huge fund of information for which not only classical scholars, but also theologians and historians of Roman and Byzantine Egypt, must be profoundly grateful.

This volume shows no less care, erudition, or insight than the best of its predecessors. In it, however, the authors have given us no Ptolemaic texts, or business papers bearing on the life of Greek Egypt. But instead they have reproduced a crowd of classical fragments, mostly from the known writings of the great masters, and with them a few novelties. Of these, far the most attractive are scraps from a book of the *scolia* or carnival songs of Bacchylides, a poet who is at last gaining the appreciation he deserves. A quotation by Athenæus luckily enables the editors to give us an intelligible text of the first twenty lines of a beautiful drinking song; as regards the rest, though there are many scraps and the middle of the lines of a poem to which some of them may be fitted, they remain a problem for the conjecture of scholars rather than a taste of the beauties of this fine poet. There are larger pieces from the lost poems of Hesiod, more genealogical than poetical; some scraps from Callimachus's 'Aitia,' and a valuable scrap from a history of Sicily.

There are also a great number of Homeric fragments both from 'Iliad' and 'Odyssey,' which are mostly late (third to fifth century A.D.), and which give us but little information about the text, except to confirm what we knew before, that frequently a late mediæval text, despised by the critic in comparison with the famous Venetus A, has preserved very old variants. But in general we may say that an author so widely read, and therefore copied by ignorant hands, seldom gains by the collation of these vulgar texts. The great Alexandrian critics of the second century B.C. had, fortunately, done their work wisely and well, and from them is preserved the really standard text of the great epics.

Very interesting are the fragments of plays of Aristophanes, hitherto hardly at all represented in papyri, but disappointing also, in that all are from plays we know. What we have is the remainder of a papyrus codex (apparently not a roll) of the fifth century, and it is possible that the selection of the plays now extant had already been made, and that the others had passed into oblivion. The remains of 'The Wasps' are much the most considerable, and here the agreement with the Venetus against the generally far superior Ravennas is remarkable. We note also specimens of fragments from Herodotus, Demosthenes, Sophocles, Euripides, Thucydides, and lesser people; but none of them shows any exciting peculiarities. The Calendar of Church Services, which the editors think highly interesting, will only attract ecclesiologists, but is accompanied by a commentary of wonderful learning by the editors, whose diligence, since they are not theologians, is here amazing. But their industry quite equals that of any German, while their insight saves them from the blunders common in German erudition.

We have not by any means exhausted the catalogue of authors represented, nor have we room to discuss the long Greek invocation to Isis, giving a list of her various titles.

EXHIBITIONS.

WE found Mr. Stanley Spencer's enigmatically named *Centurion's Servant* (80) the most interesting of the oil paintings in the New English Art Club show. It is a decorative treatment of a modern theme, full of interesting particularity, yet giving no sense that the pictorial qualities of massive and simple spacing have been sacrificed to illustration. It has considerable technical beauty, but obvious imperfections, being painted apparently, as far as possible, with a single coat of thinned oil paint on a ground so absorbent as to give it a delicate "mat" surface. In this first painting the pigment has for the most part been beautifully laid in simple sheets of delicately varied quality, in which the elements which are semi-transparent and those in moderate impasto are well distributed to suggest discreetly solidity rising out of, yet steeped in, space. Only in certain passages of complicated and sometimes uncertain modelling (such as hands and the like) is the canvas in places imperfectly covered so as to be slightly disturbing. On the other hand, when, as occasionally, this first painting has been mended after it has dried, there are painful technical blemishes, readily pardonable in the work of a young painter bent on so high a standard of definition. From the illustrative point of view it may be objected that the significance of the movements of the personages is not readily legible to the casual observer, implying a degree of literalism in observation which calls for fuller representation to make it effective. Mr. Spencer's attitude as a painter has a certain aloofness, refreshing in its way, but of little geniality. As an illustrator he is inclined to despise a simple statement as obvious, and demand an intimacy of observation, the finer elements of which fall through the wide mesh of the pictorial convention in which he would enclose it.

With all such reservations, it is a great pleasure to see a painter so soberly absorbed in pursuit of the elementary virtues of clear presentation, execution clean and free from accidents, and to note a general absence of swagger and paraded facility. The presence of some trace of these last meretricious qualities in Mr. Steer's soberly painted and technically accomplished *Painswick Beacon* (113) is felt, we think, to-day as somewhat tiresome, when a dozen years back they would only have ensured for it a more enthusiastic reception. So true is it that in the long run any aberration in public taste corrects itself by repletion. Mr. Steer, like his contemporary Mr. Brangwyn, suffers a little to-day from a lavish imitation which hastened the process. Mr. John, who also, and even more noticeably than Mr. Steer, "fait école," runs the risks which attend that privilege. In fact, every artist owes his success, in part, to merits which legitimately impress the public, but in part also to less sound qualities which deceive it. When he has the assistance of a crowd of followers in thus fooling his admirers to the top of their bent, the wise master will endeavour to "purge and live cleanly" like a gentleman before the dizzy summit is reached. It is, perhaps, to a nervous consciousness of this fact that we owe Mr. John's *Portrait—Col. Smyth* (101), so well intentioned, yet so unsatisfactory. We have the greatest admiration for Mr. John's painting of the period, say, of the 'Descent to the Sea' (as shown in these galleries—subsequent retouchings injured it in our estimation), yet have felt that its easy rhythm and swift vitality of line

would have been strengthened if allied with a little of the humbler qualities of patience, care, humility in search of truth. All the time that he was producing these works, however, there dwelt under his hat another Mr. John (requisitioned from time to time when he had a commission to paint the portrait of an uninspiring sitter), who was patience and modesty itself, but in whom, unfortunately, these virtues were united to a dull and photographic vision which made his portraits quite competent and respectable, but singularly like those of any other painter of the day. It would be a misfortune if an artist of such gifts were frightened by the demonstration of his imitators that there was a weaker side to his talents into regarding the cultivation of this secondary personality as the path of virtue.

Alongside of Mr. John's portrait, and contrasting singularly with its patiently laboured technique, we may draw attention to Mr. Tonks's *Nude* (100), which by its unctuous virtuosity and "cuisine" is almost alone in suggesting the possibilities of elaborate structure, not from top to bottom or the sides of the picture, but from back to front of the layers of paint of which it is built up. It is true that these possibilities are utilized with, to our taste, a certain vulgarity; but, looking through the picture to the technical ideal it stands for, we welcome its presence. It has, as an oil painting need not have, something of the unsteadiness which seems almost unavoidable where elaboration of the same ideal is attempted, as it often is in water-colour, and among the works in the latter medium in the present show the most successful are those which exploit it with severe simplicity—Mr. Derwent Lees's two impressive designs, *The Baura, Poland* (275), and *Le mas aux oliviers, Roussillon* (279), being, to our mind, the most original contribution among the water-colours. His oil painting (No. 87) for the moment suffers a reversion to the standards of the Royal Academy akin to that shown in Mr. John's portrait, and perhaps susceptible of a similar explanation. Mr. W. Rothenstein's *St. Martin's Summer* (93) has charm in its close reference to nature, but is couched in the technique he now adopts, involving, to our mind, a terribly mistaken idea of how to use paint. Miss Clare Atwood (112), Mr. David Muirhead (116), and Mr. Fairlie Harmer (107 and 147) offer favourable examples of an art in each case sincere and native, if with obvious limitations.

The third Exhibition of the London Group lends itself the more easily to being dealt with along with the "New English" because it is, whether accidental or otherwise, deprived of the participation of its "Vorticist" members. That group was its main *raison d'être* because, as yet, unacceptable in the older society. But while we feel that in their reduced state the London Group might, with advantage, combine with the New English and stiffen up the standard, which amongst the oil paintings at any rate is not too high, it must be admitted that the departure of the Vorticists, though some of them were amongst the most interesting artists of the group, leaves the exhibition a much pleasanter one to visit. Variety is only charming when a common denominator makes comparison feasible, and if we can be assured that the Vorticists will find hospitality elsewhere, their departure need not be regretted. The outstanding exhibitors at the Goupil Gallery are Mr. Charles Ginner and Mr. C. R. W. Nevinson. The former has developed strangely from the cloying and over-coloured romanticism masquerading as realism with

which he made his début in England. His canal scene, *Crown Point, Leeds*, has an intimate delicacy, a sentiment of quietness in its long range of muted colours, and the somewhat precarious nature of its harmony gives it an added zest. In *The Timber Yard, Leeds* (68), there are passages in which Mr. Ginner's curious technique is carried to a higher pitch of beauty, but it is, as a whole, less satisfactory, though here also the sentimental attraction of the yard as a light and spacious oasis in the desert of murk is well utilized. Mr. Nevinson in the biting character of *La guerre aux Trous* (67), and the expression of a watery waste in *A Deserted Trench* (24), confirms our judgment that to utilize the possibilities of art for concrete representation in as direct and definite a fashion as possible is far more his affair than to divert it into more abstract fields of expressiveness. He feels acutely composite actuality as it strikes the primitive unspecialized eye, and by comparison with the sincerity of these pictures, his Futurist *Bridge at Mar-seilles* (5) might be called a school exercise, if only we could trace enough scholarly elements to justify the description. Mr. Gilman, who a few years back seemed so superior to Mr. Ginner in truth of vision and masculine draughtsmanship, tends to develop in the direction of small elaborations weakening to his design. The roof of *Leeds Market* (61) is a marvel of adroitly inlaid tones. Miss Gosse (49) and Mr. John Nash (27) present good examples of their well-known talents.

Mr. G. L. Brockhurst, who shows drawings and a few paintings at the Chenil Gallery, is well known as a young artist who, by comparison with most of his contemporaries, is an unusual example of academic discipline, a draughtsman from life—always of rather rare precision, occasionally, as in No. 8, *Wash Drawing of a Girl's Head*, or No. 4, *Decorative Study*, allied to vivid and delicate expression. In these drawings we see a natural kinship to those of Mr. John in his middle period—on the whole, his phase of greatest accomplishment. The tempera painting *By the Stream* (31) we praised for its technical certainty, a scholarly coldness not without pedantry, when it was shown at the New English Art Club, but were hardly prepared for the more masterly, more primitively expressive study for the same design (No. 40 in the present exhibition). This has the pre-eminently promising quality of showing draughtsmanship obviously based on first-hand study from life, which as it becomes part of a concerted academic design loses nothing, but rather gains in character and dramatic expression. There is nothing more rare, or, our system of teaching being what it is, nothing we should expect to be more rare, than this among our younger artists, who many of them do vivacious studies from life, but are quite incapable of using them. Something of the force of this particular design evaporates in the painting of it, partly because in painting Mr. Brockhurst shows skill as yet rather than expressive power, partly because of a positive blunder in the introduction of a violent accidental colour which abruptly destroys the plastic unity of the group, so that one fails to realize with what singleness of intention, for all its elaboration, it was in the first lace conceived.

GAINSBOROUGH: LITERARY MORALITY.

57, Gwendwr Road, West Kensington, W.
November 25, 1915.

In a long letter printed by you on November 20th, Mr. James Greig complains that in the preface to my book, 'Thomas Gainsborough' (reviewed in *The Athenæum* of November 6th), I say that the modern biographies of the artist are lacking in research. But this is true, and most of the writers of these biographies admit that for their information concerning the facts of Gainsborough's life they are chiefly indebted to Fulcher's little book published in 1856. Mr. Greig, who wrote a monograph on Gainsborough in 1909, objects to my generalization, and complains that "this charge is most unfair" so far as his book is concerned. Mr. Greig certainly included in his monograph, and this is commendable, some letters and portions of letters by Gainsborough that are not in Fulcher, together with a few paragraphs or sentences from newspapers contemporary with Gainsborough. But most of this information, seems to have been obtained from easily accessible sources, and could not have involved anything justifiably designated serious research.

There is, however, certain information about Gainsborough in Mr. Greig's book that cannot be found in any other biography. This may be the fruit of research, but if so the author has been, I think, unfortunate in his authorities, for Mr. Greig is the only biographer of Gainsborough who describes as pulled down the house in which Gainsborough lived from the time of his arrival from Bath until his death—the famous old house still standing in Pall Mall with the memorial tablet of the Society of Arts above the doorway. Mr. Greig's researches into Gainsborough's surroundings at Bath have also brought forth a piece of information equally surprising and untrustworthy. He actually states that one of Gainsborough's neighbours in The Circus (between 1767 and 1774) was the ill-fated Duke of Monmouth, who, as any schoolboy could have told him, was executed after Sedgemoor in 1685. In one of the notes on the pictures mentioned in his Appendix there is another statement that is contained in no other biography but Mr. Greig's. He says that in a portrait of the Marquis of Donegall Gainsborough has painted the noble Lord wearing at the same time two pairs of trousers of different colours.

In his second paragraph Mr. Greig says that his book contains eleven letters from Gainsborough that had not been published in any earlier biography, and that I have used them without mentioning that they had appeared before. Let me cite a parallel case. Sir Walter Armstrong in his large book on Gainsborough published twelve letters from the artist that had not appeared in any earlier biography, and Mr. Greig reprinted them some years afterwards in his monograph without any acknowledgment to Sir Walter. There was no reason why he should make any acknowledgment. He had gone to the original source for the letters, and in the same way I owe nothing to Mr. Greig, whose most important correspondence was taken from the reports of the Royal Historical Commission. Most of his other "letters" are only parts of letters, gathered from sale catalogues of autographs. I have worked in the same field, and naturally some of our discoveries are identical; but if Mr. Greig supposes that I have borrowed even a single line from his book, he is mistaken. I can give my authority for everything. Mr. Greig complains that on two

of these portions of letters (one of which he dates wrongly) I base a charge of meanness against Gainsborough, "most generous of men." In some respects he was; but his brother John, to whom he refers in these letters of 1783, was then very old, practically without means, and with seven daughters dependent upon him. Gainsborough, rich and prosperous, offers to allow his brother half-a-crown a week, and haggles over that. Mr. Greig may call this generous, I do not.

Mr. Greig attacks me in another part of his letter for saying in my book that Gainsborough's biographers were ignorant of my principal sources of information: the long and intimate series of notes and articles on the artist's work and life written in *The Morning Post* and *Morning Herald* between 1777 and 1788 by Henry Bate, afterwards Sir Henry Bate Dudley, who founded and edited in turn both these journals. This large mass of new and valuable material I was fortunate enough to discover in the course of my search for fresh information about Gainsborough's life in London, the record of which before had been so blank that it was impossible to write even an approximately complete biography of the great portrait and landscape painter.

My statement is true that preceding biographers of Gainsborough were ignorant of the long record of his London life by Bate. Until my book was published in October neither Mr. Greig nor any other writer on the artist had said a single word about his friendship with Bate or made any reference to Bate's championship of Gainsborough in *The Morning Post* and *Morning Herald*. Mr. Greig, however, now seeks to prove that he knew all about the articles in the two papers, and says in his letter to you that he is familiar with both journals, and that his quotations from them are "copious." The "copious" quotations are to be found in his book. They consist of about a dozen small extracts from Bate's notes in *The Morning Herald* (there is not one from *The Morning Post*), and the whole combined would make about three-quarters of a column of *The Athenæum*. In my book Bate's notes form the backbone, and in some cases the bulk, of ten long chapters. Of those given by Mr. Greig half are quoted only as "from a newspaper," and some of these are detached sentences or lines torn from their context. Several of these sentences or lines "from a newspaper" are fractions of valuable Gainsborough articles by Bate, which I should have thought Mr. Greig would have quoted in their entirety had he known from whence they came. He can ascertain their origin exactly now from my book, and can also see what he has missed in the way of Gainsborough material. One of the small paragraphs quoted by him as from *The Morning Herald* has been copied not from the paper itself, but from *Notes and Queries* of October 13th, 1860, where it appears with the wording slightly different from that of the original.

Mr. Greig cites a comment of mine on a mistake in his book, about Walpole, as a proof that I knew that he was acquainted with *The Morning Post* and *Morning Herald*. Of course I imagined that he was aware of the existence or past existence of these journals. But I wonder that he refers to the mistake I pointed out, a mistake for which he now tries to shelter himself by saying that he copied it from a note by the late F. G. Stephens. Why did he not acknowledge at the time that he had copied it? But Stephens, though he misunderstood Walpole, did not alter Walpole's words in an attempt to justify his error. This is what

has been done by Mr. Greig—who gave "Literary Morality" as the sub-title to his letter to which I am now replying.

In the concluding paragraph of that letter Mr. Greig complains that your reviewer of my book treats as new the romantic story of the superb portrait of Mrs. Graham, now at Edinburgh, which many regard as Gainsborough's masterpiece. The story has been told a score of times, and there is no question of its being new in my book. What is new there in connexion with the portrait is the discovery that it was shown at the Academy of 1777, where it created an extraordinary sensation. This is one of the most important of Bate's revelations, and if Mr. Greig is as well acquainted with *The Morning Post* files as he claims to be, it is surprising that he should have missed it.

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Musical Gossip.

At the third Royal Philharmonic Concert at Queen's Hall on Monday the programme included two works by prominent French composers: M. Saint-Saëns and M. Vincent D'Indy. The music of the former is notable for its clearness. Certain signs of modernity are not wanting; for the most part, however, M. Saint-Saëns adheres to the forms and tonality of the classical school, the only one when he was studying, and, indeed, for many years after he had begun to compose. The skill and charm of most of his works are recognized, even by musicians of to-day, who, perhaps, regret that he has not tried to enlarge the boundaries of the art. The success of M. Saint-Saëns's music is beyond question; yet his style is always refined. He was represented on Monday by his Pianoforte Concerto in a minor, of which M. Rubinstein gave a brilliant reading.

M. Vincent D'Indy while still in his teens met César Franck, of whose music he was, and has ever since continued to be, an intense admirer. Like his master, he respects the classics, but he has followed the new paths which he recognized as opening to him. Though not in thorough sympathy with some contemporary movements, M. D'Indy is certainly a modern. The 'Jour d'été à la Montagne,' one of his most characteristic works, was first produced in London by Mr. Beecham in 1905, and it was again given on Monday under his direction. The music is that of a thoughtful and able composer. There are some delightful passages and admirable scoring; yet one feels a certain sense of effort, and the workmanship, though clever, does not atone for some of the themes which do not bear the hall-mark of high inspiration. Mr. Beecham may, however, be thanked for giving the work of so serious a composer. The work has a pianoforte part which was played by Mrs. Alfred Hobday.

At the seventh Classical Concert at the Æolian Hall on Wednesday, November 24th, Mozart's Trio for Pianoforte, Clarinet, and Viola in E flat was performed by Mr. Charles Draper, Miss Rebecca Clarke, and Mr. William Murdoch. The last-named did not interpret Mozart with sufficient delicacy and charm. Afterwards, however, he gave an ideal interpretation of a group of piano solos by M. Debussy. Miss Clarke was heard in two Hebrew Melodies by Joachim for viola and piano. Her rendering was expressive, but the melodies proved more interesting than the treatment of them by the composer.

RATAN DEVI (Mrs. Amanda Coomaraswamy) gave an interesting recital of Indian songs at the Æolian Hall yesterday week. This able artist sang some classic Indian Ragas. In his brief introductory remarks Dr. Coomaraswamy mentioned that, as every poet in India was a musician, there was naturally a close connexion between tone and word. Those who do not understand the language cannot therefore enter fully into the spirit of these songs. The embroideries, the dwelling on certain notes, intensify the emotion created by the words; moreover, the tonality and the few quaint cadences add to the mystic effect. The programme included some Kāshmiri folk-songs. Mr. Eugène Goossens, jun., gave some excellent renderings of solos by Bach, whose music, unfortunately, was out of keeping with the Eastern atmosphere.

An excellent concert was given at the Æolian Hall on Tuesday afternoon in aid of the Belgian Red Cross Society, in which M. Auguste Bouilliez, the principal baritone at the Théâtre de la Monnaie, M. Maurice

Dambois, the Belgian 'cellist, and other able Belgian artists took part. There was an attractive programme including a characteristic Roumanian folk-song.

THE ROYAL CHORAL SOCIETY, as a rule, give familiar works, but Haydn's 'Creation' announced for this afternoon will probably be fresh to many of the audience. During the first half of last century it was a popular work, and, if to some it appears old-fashioned, its charm and simplicity will appeal to many. Anyhow, it is an interesting revival. It will be followed by Sir Edward Elgar's 'Carillon,' (with Madame Tita Brand - Cammaerts as reciter), and Sir Frederick Bridge's 'Lament' for strings and organ.

THE death is announced of Theodore Leschetizky, who enjoyed great repute as a teacher of the pianoforte. He was born in 1830 at Lament, near Lemberg. His parents were Polish. For some time he was a professor at the Petrograd Conservatoire, but resigned and went to Vienna in 1878, settling there for the rest of his life. He made his début in England at the Musical Union in 1864. In 1892 he married his pupil Madame Essipoff, who became a brilliant player. He was also the principal teacher of M. Paderewski, thereby greatly increasing his fame. Many excellent pupils could acknowledge his training in technique, for which he had a special gift, strengthened by long experience. An account of Leschetizky's method was published by Malwine Brée in 1902, but doubtless his teaching varied according to the intelligence and capabilities of the pupil.

MR. HENRY RICHARD BIRD, another well-known musician, died last week. He was born in 1842. After studying with Turler, he became organist at various churches. In 1891 he was appointed permanent accompanist at the Popular Concerts, and distinguished himself in that capacity until they were given up. Mr. Bird was a sound musician, and highly respected as a man.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
TUES.-SAT.	Sunday Concert Society, 3.30, Queen's Hall.
	Opera in English, Shaftesbury Theatre.
	(Matinees: Wednesday, Thursday, and Saturday.)
MON.	London Symphony Orchestra, 6.15, Queen's Hall.
TUES.	Vivian Langrish's Pianoforte Recital, 6.15, Æolian Hall.
	Hugh Marston's Vocal Recital, 6.30, Embassy Hall.
WED.	Classical Concert Society, 3, Æolian Hall.
THURS.	London String Quartet, 3.15, Æolian Hall.
FRI.	Philharmonic String Quartet, 3, Æolian Hall.
	Leighton House Chamber Concert, 3.30, Leighton House.
SAT.	Robert Newman's Annual Concert, 3, Queen's Hall.
	Orchestral Concert for Young People, 3, Æolian Hall.

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